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# *Journal*

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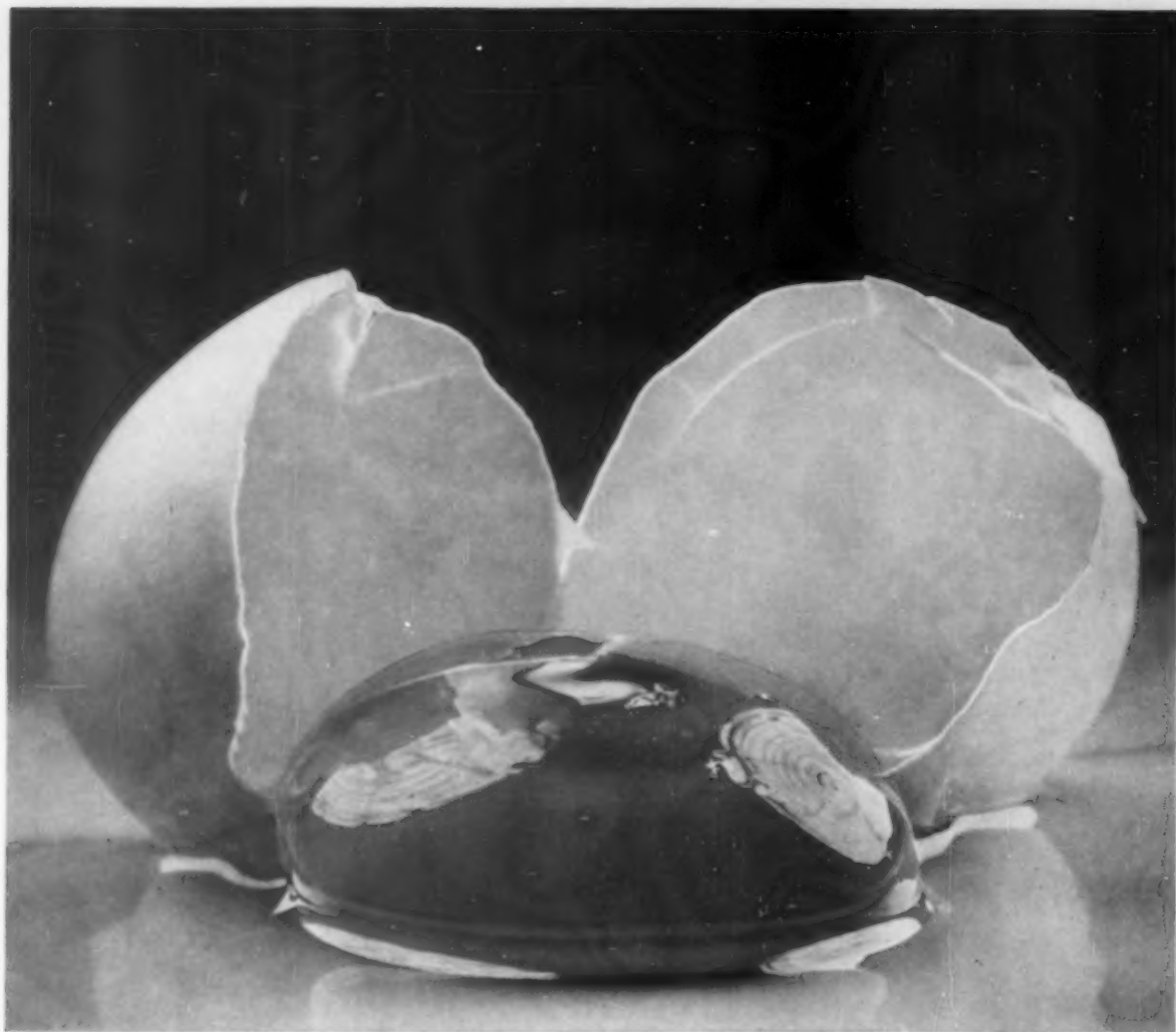
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# The President

## REPORTS



M. M. Phlegley, APSA  
President

JULY FIRST marks the beginning of another fiscal year for the Society. Many of its activities are geared to coincide with the time term so recognized. On such a basis the Journal brings New Year Greetings. It is hoped that every member will make a New Years Resolution to actively participate in one or more of the activities which are offered by the Society as well as encourage present non members to affiliate with our Society with the idea of increasing their growth in Photography.

It is also recommended that each of our members take every opportunity to meet and know his fellow member better. Many times it seems we take a fellow member for granted merely on the basis of his membership. We often miss out by not recognizing talents and abilities which are extremely outstanding. Most of our members are modest when it comes to any kind of display of their very honorable abilities and successes. There is a natural wish to assist others as well as appreciate their achievements. The Golden Rule stated long ago provides a wonderful guide in the development of Society harmony. It helps us to arrive at values which aid to establish basis for appreciating and recognizing services which have been provided by our many members in furthering the objectives for which our Society stands.

As this is being written, the Honors Committee is engaged in the very important duty of considering applications for Honors to be granted at the Annual Convention at Louisville, Kentucky. These results determined by ballot are not known until final votes are cast. There are minimum requirements which must be satisfied by each applicant for Honors before he is eligible for consideration. These requirements have sometimes not been checked carefully by the sponsor. Consequently the candidate may be denied the award until next year. In case of such denial a new application and full record are presented at the next filing date. The record which accompanies an application for Honors is basis for granting or rejection. Facts which establish worthiness of the applicant are highly important. The decisions are reached after statements contained therein have received the unbiased con-

sideration of each member of the Honors Committee. Each year the Honors Committee Chairman submits to the Board, recommendations which his committee believes should be followed in applying and granting awards at the close of the following year. If the recommendations are adopted they are included with statement of revised practice on the application form. There may be some recommendations submitted this year for Board consideration. Watch for these if you are expecting to propose a fellow member for Honors next year. Preparation of an application for a candidate for Honors should not be delayed. Be aware of closing dates for applications. Honors proposal committees of the various Divisions are not recorded as having proposed any members to receive honors this year. The proposals apparently have come through the acts of individual members. Has the name of a worthy member been withheld or overlooked? Always we have with us the question "who is worthy to receive Honors and who is to be denied?" The committee members charged with the duty to decide, have a monumental task. They do their work according to expanded standards which we as individuals may not fully understand or appreciate because our horizons (extent of personal knowledge of the applicant or his photographic activities) may be limited and narrow. We extend our horizons of understanding by association and consultation with others. Decisions become more equitable and establish bases for desired improvement in Standards for the Good of the Order and for the benefit of the members.

We who belong to the Photographic Society of America have often seen evidence that our organization is not as well known to the photographic world as it should be. In our own activities we take its existence and its activities for granted because we are familiar with the organization and see to it that we participate in some manner. If our Society has been delinquent in announcing our existence to only a limited few, let us begin now to do something about it. We believe we have members in PSA who are eminently qualified to represent any field of photography and to be recognized by our Society for



achievements in that field. Such recognition has worked for the mutual benefits of amateur and professional. Professional photographers have contributed much to the growth of amateur photography and likewise the amateur has made use of these contributions to widen the field of application. The professional and the amateur may be divergent in the purposes of their photography, but both are contributing to Photographic Progress. In PSA we are proud to have many professional photographers in our membership and we are pleased when we see them recognized for their achievements, personal or professional. Certainly their association with PSA does not detract from their professional honors, nor should the amateur in his contribution be denied his recognition when he has at times engaged in professional practices in order to complete a photographic objective. Nor does the ethical amateur wish to bring discredit to the professional in the performance of photographic assignments, yet we believe the photographic contribution, if eligible, by capable amateur photographers in professional shows and exhibits is a step toward the mutual benefit.

Robert C. Lewis, Vice-President of the American National Red Cross expresses appreciation to the Photographic Society of America for the generosity shown by our members in providing 35mm color slides for use by the Red Cross at recreation programs in military hospitals. This is only one of the many ways our Society acts help others. We do not antici-

pate discontinuance of this Service to the American Red Cross and I am most happy, Mr. Lewis, to use this column to announce your appreciation to every member in PSA. Thank you for your communication.

I am pleased to announce that Miss Margaret Harker, President of the Royal Photographic Society of Great Britain will visit the United States and will be present as guest of PSA at the Louisville Convention. Miss Harker has achieved outstanding success in Architectural Photography, as well as in other applications of the art. We look forward to Miss Harker's attendance.

Included also among convention attendants will be Dr. K. L. Kothary, from India.

Meet them in Louisville, Kentucky, October 6-10, 1959.  
M. M. PHEGLEY



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## EASTERN ZONE

### Bernstein Heads Metro Council

At the May meeting of the Council Delegates of the Metropolitan CC Council, representing almost seventy camera clubs of the New York Metropolitan area, Joseph A. Bernstein was elected President. Mr. Bernstein who is an officer of the Manhattan Miniature CC is editor of Associated Metro News, a national syndicate, of New York City.

Other officers elected are Ken Willey, 1st V. P.; Adolph Kohnert, 2nd V. P.; Min Sapir, APSA, 3rd V. P.; Mary Frances Wood, Secretary; Alfred W. Hecht, Treasurer; Henry Cordes, Chairman of Delegates and Rud Summerville, Vice Chairman.

Elected to the Board of Directors: Harry Baltaxe, Martin Bercu, Helene Carpenter, Joe Fabian, Simon Goldsmith, Honey and Thomas Hose, Irene Martin, Charles Mueller, Samuel Needleman, Harry Sammond, Robert Steingarten and Winfield Swanton.

The Council, on May 23rd, held its 1st International All-Color Print Exhibition with a record 301 entries from many countries. Harry Baltaxe was Chairman of the show which is to become an annual event. —Joe Fabian reporting.

### Attention Pittsburgh PSAers

Mrs. Louise Haz, APSA, Box 10823, Pittsburgh, Pa., is interested in creating a Pittsburgh District PSA Chapter. PSAers within 50 miles of Pittsburgh would do well to communicate with Louise to help bring this constructive idea to fulfillment. —Alfred C. Schwartz, APSA reporting.

### Yale Photographic Society

The Yale Photographic Society of New Haven, Conn., has been reorganized and has embarked on a membership drive which they hope will net 200 members when the University opens this fall. Membership is open to students, faculty, staff and alumni. —Maurice H. Louis, FPSA reporting.

### Wedding Bells

Best wishes to Mr. and Mrs. Drake De Lanoy, recent newly-weds. Mrs. De Lanoy was the former Miss Catherine "Kit" Coursen.

### Stamford (Conn.) CC

Officers elected for 1959-60 are: President: George D. Huff; V. P. for B&W: Mrs. Happy Hamilton; V. P. for Color Slides: Mrs. Cecilia Locke; V. P. for Color Prints: Edwin W. Lewis. Directors, for B&W: Henry W. Barker, FPSA; Slides: Mrs. Emily Easton, and Color Prints: Mrs. Amy Cooper. Fred Unverhau continues doing a splendid job as Editor of "The Lens."

This active club, of which your editor is a proud member, boasts that 40% of its members are PSAers. The Stamford CC pioneered in color print making and Happy Hamilton won the Bronze Medal for Color Harmony and an HM at the MCCC 1st All-Color Print Salon where Bette Griffin also won an HM.

### Adventures of Ludolf

When Ludolf Burkhardt of Yonkers,

Editor: O. S. Larsen  
70 Strawberry Hill Ave., Stamford, Conn.

N. Y. headed westward for the Detroit Regional to give his famous demonstration on "How to Photograph Glass" he had easy going on the turnpikes, although threatening clouds were in evidence. But by the time he got on the Michigan Speedway—came the deluge! Visibility was Zero and Ludolf says there was two feet of water over the concrete, but as he had waterproof wiring on his Dodge he was able to push out 13 cars and help them get started again. He finally arrived at the Henrose Hotel at 1:00 A.M. after the 13 hour trip.

### Cincinnati Movie Club

A script writing workshop was held on June 15th in the auditorium of the New Thought Temple by the Cinci. Movie Club. Professional examples were shown, after which the audience participated in working out a script on the blackboard. An interesting film "A Day with a Roman" depicted the typical working day of a Roman Senator. The film was written, produced and directed by Michael Brown, a fifteen-year old Cincinnati high school boy.

### Need any Red Tape?

The Erie (Pa.) Color Slide Club has "gone commercial" the past year or two. They will supply you with binding tape, thumb spots, foam rubber separators and slide masks—for a price of course. Write to Pres. Harold E. Seib, 225 Rosemont Drive, Erie 2, Pa.

### Central Ohio CCC

In addition to the four public showings of the 14th Columbus International Color and Nature Slide Exhibit of the Central Ohio CC Council, the Salon Committee took the exhibit to Chillicothe for a showing to the patients of the Veterans Hospital. —The News Letter of the COCCC.

### Camera Club of Richmond (Va.)

Otto Litzel, APSA of New York City presented "The Individual Approach" at the Thalhimers Auditorium on May 18th, jointly sponsored by the Thalhimers and the Camera Club. —CC of R Bulletin "Southern Exposure."

### PSAers in Brief

Leslie A. Campbell of Belchertown, Mass., was the featured speaker at the Annual Dinner of the Stamford (Conn.) CC. . . . Lewis Trapp, APSA of Toronto, Ont. was guest speaker for the Photographic Guild of Detroit at their Annual Awards Banquet. . . . Charles A. "Chuck" Jackson has been doing a good job as Club PSA Rep for the "Lensmen Letter" Flint (Mich.) Lensmen CC PSA column. . . . Rev. Boyd A. Little, APSA of Homer, N.Y. gave his lecture on "The Fine Art of Seeing" to the Flint Lensmen in May. . . . Helene Carpenter is editor of "Fairfield Flashes", Bulletin of the Fairfield County (Conn.) CC Council. . . . Our sympathies to Hank Barker in the loss of his wife, and to Jack Kenner in the loss of his father, both during June.

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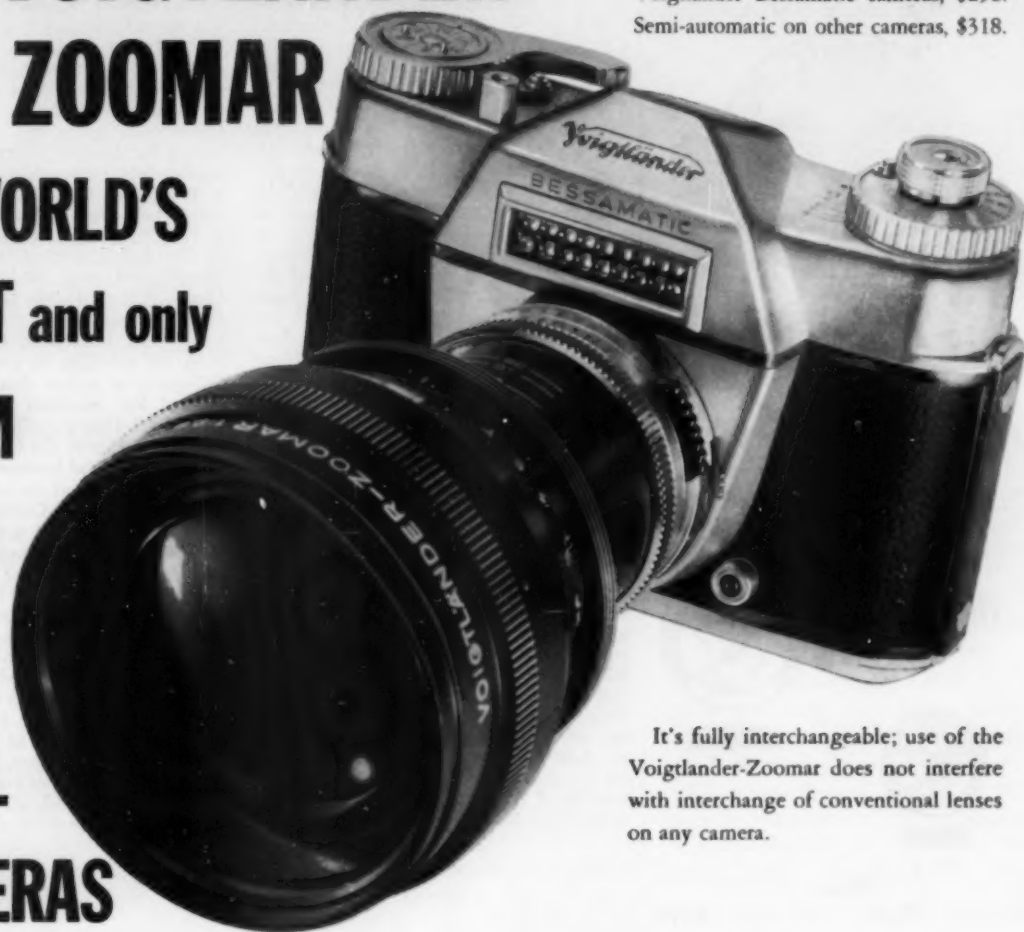
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## CENTRAL ZONE

•Members of the Community Center Photographic Club of Madison, Wisconsin were requested to present, at the May 25 meeting, "a pet method" of accomplishing a particular effect in their pictures. Any member with a gadget he has adopted or adapted to his own purposes was expected to demonstrate gimmicks, gimcracks and made over hand-me-downs. Said the editor of "Thru-the Lens," their monthly bulletin, "it has been years since there was a PSA convention nearby." This situation will be changed by the time this goes to press. There was a regional in Minneapolis, June 19 through 21 at the Radisson Hotel. • The sixth Annual Week-end Conference of the CICCA was held on Friday, Saturday and Sunday, May 22, 23 and 24 at the Hotel Abraham Lincoln in Springfield, Illinois. The program was initiated with a lecture by John Fish, FPSA, entitled, "Our Colorful Capitol." Other lectures included "How Creative Are You With Your Camera?", by Jack Baxter; Nature Photography by Willard H. Farr, FPSA. "Space Control and Composition by Otto Litzel, APSA, a "Stump the Experts" panel; a lecture on "Psychology of Color and Design" by Arthur W. Papke, APSA and "The Individual Approach" by Otto Litzel. • One of the May programs of the Okmulgee CC was a travelogue by Mrs. Grace Harlow. With the help of slides she took the club through a tour of the great Northwest. The photos were made last summer on a trip through this beautiful country. • An exciting traveling show of prints, the work of Francis Wu of Hong Kong, was shown to members of the Wichita Amateur CC of Wichita, Kansas on May 12. Dale Smith was a special guest and spoke briefly, pointing out that there are now 39 clubs in the regional organization known as the NAC. Plans are afoot in the WACC, for chartering a bus to the NAC fall meeting in Minnesota. • Big question: Who has tried the new one-solution developer? No stop bath or hypo; sounds good. Ray Engstrand, VP in charge of programs for WACC, urges all members to enter more prints and slides in the competitions, promising that more time will be devoted to analyzing the entries so that all members will learn to improve their techniques. He also urges that everyone ask more questions about the entries. . . . how they were made, how they could be improved, how lighted, etc. A recent meeting of WACC was devoted exclusively to studying the use of light meters. • Chi-

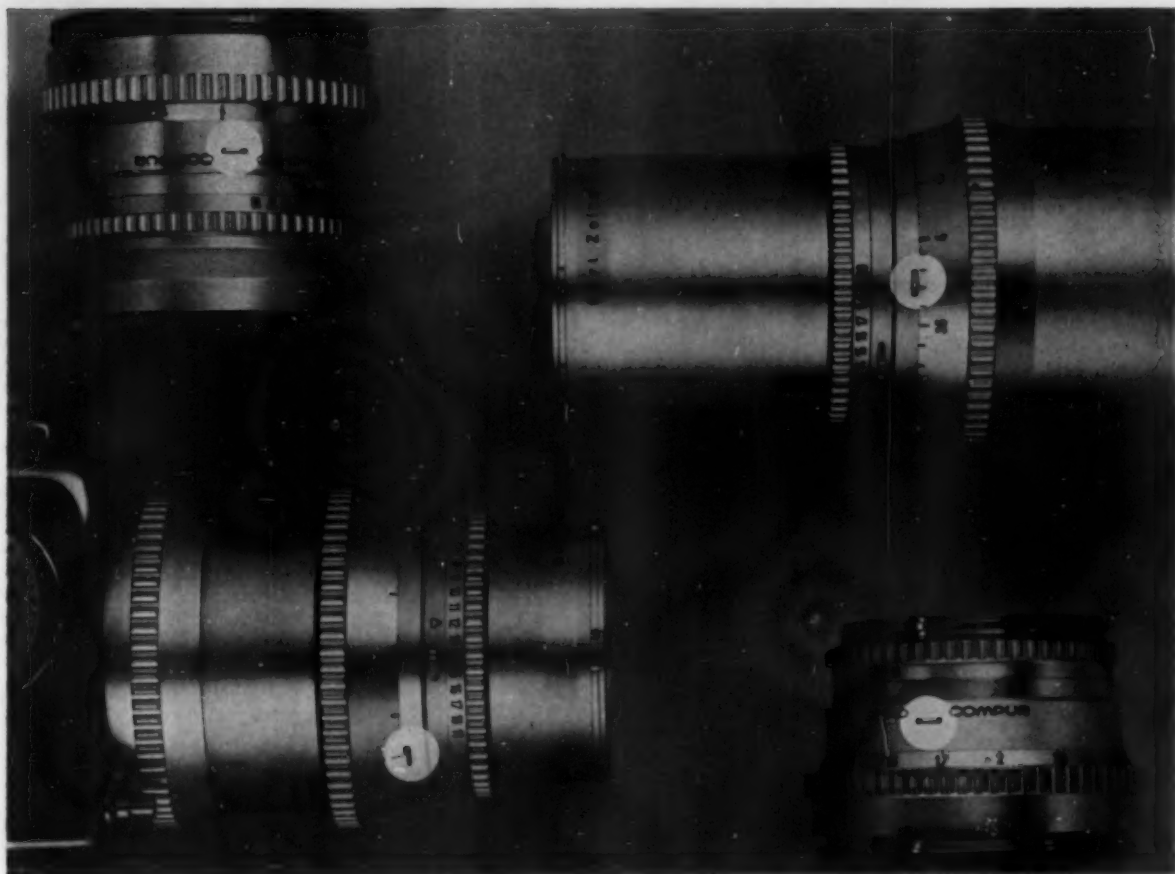
cago Stereo CC featured the flag with forty nine stars in the June issue of their club bulletin. A brief history of Alaska's development and its acquisition by the USA is presented on the front page while a large part of the inner pages are devoted to a comprehensive article on Alaska. PSA members from Alaska are welcomed by CSCC members when visiting Chicago. Should you decide to make a trip to Alaska contact Dr. Russell C. Smith at Petersburg, Alaska or Kim Clark at Kodiak and they will work out an itinerary with the other PSA members living in Alaska. This should lead to a very wonderful trip for anyone wishing to learn something about one of our two newest states. Officers of the CSCC are: President, Dorothea Westrienen; V.P., Lewis F. Miller, APSA. This very progressive and active club meets the second Wednesday of the month at the Chicago Art Institute. Dinner is at 6 P.M., Program at 7:15 P.M. The Chicago area camera clubs held their 23rd Annual Awards Banquet on Saturday, June 20 at the Furniture Club. This is the big event in Chicago Cameraland when the awards are presented for the year's best in photography, small prints, large prints, color and stereo. • Woodlawn CC of San Antonio, Texas meets the second and fourth Friday nights at 7:30 P.M. in the Educational Building of the Jefferson Methodist Church, 758 Donaldson Avenue. Willard Heath is President and Katie Collier is Editor. President Heath, writing for the "Woodlawn Flash," bulletin of Woodlawn CC says "It has been my privilege to see the Woodlawn CC grow, in a few short years from an original five members to the present 56 members." This is a club which is one of the most active in the Gulf States Camera Club Council and because of our fine club I have reflected as to what factors have caused its growth. Certainly fine leadership in the past and a group of camera enthusiasts have contributed, but I believe that there is one factor that stands out above all others. That factor is a close fellowship or a togetherness." • The San Antonio Convention, slated for the 12th, 13th and 14th of June will, of course, be history when these words are published. • The Fotoclan of St. Louis enjoyed a demonstration by their President, Burton Kitson, on the subject of the moves necessary to make photographs. His work was admired by all members present on May 26, and when projected, all members began learning how this type of work is done.



**Y'ALL COME!**  
to LOUISVILLE  
**PSA CONVENTION**  
Oct. 6-10, 1959

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.





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## WESTERN ZONE

### News of Hawaii

The Hawaii Chapter, PSA, in cooperation with the Honolulu Camera Club is sponsoring a "round-up" on July 12.

The fairly firm setup is for a morning "shoot" of Hawaiian entertainers and family groups in an authentic reproduction of a pre-missionary Hawaiian village, a noon luncheon at the "Oasis" followed by a "shoot" of that night club's entertainers (Japanese) in costume, and costumed representatives of the various races that go to make up cosmopolitan Hawaii. In the evening there will be a banquet and awards program at which two PSA medals will be presented. Also, the Camera Club Council of Hawaii will present its honorary fellowship to Dr. C. E. K. Mees, Hon. FPSA. A one-man show of prints, black and white and color by K. K. Tagawa is scheduled. Tentatively planned as the main event is a showing of prize-winning movies by George Tahara, Hawaii's first producer of commercial sub-standard (16 mm) movies for TV and educational use.

### Aggressive Utah

Mattie C. Sanford, the DR for Utah, sends us a cheerful bit of news of aggressive Utah, which we give you in part—"Since our Council of Utah Camera Clubs gave our First Utah International and set a good example by having four divisions, Color, Stereo, Nature and Movies, the Salt Lake Photochrome has taken courage and will have three divisions in its next salon. The closing date is September 24th. Nellie Teter is chairman. This color club was organized in 1940 and its advancement makes us all happy. Ray Kirkland, a nurseryman, is the president and the club has certainly shown wonderful growth under his able leadership. We expect our next salon to be the largest exhibition Utah has ever given."

### By Smoke Signal

News just came over the horizon that Lt. Col. Jack Novak who has been so active in PSA and in the San Bernardino Club has been transferred to NATO-SHAPE Headquarters in Fontainebleau, 30 miles from Paris, France. Jack is retaining his membership in the Lens and Shutter Club and hopes to return there in the future. Southern California and PSA are going to miss Jack and Allayne and their fine work for the Society.

### New Council Bulletin

Gordon A. Pool of Palo Alto sent us the first bulletin to be published by the 5C Council which is called "Exposure" and is capably edited by Luthera C. Hubback of the Saratoga Camera Club. It was issued at an all-day meeting of the Council to each of the one hundred and forty members in attendance. The Council voted in favor of PSA membership at the meeting.

### Fifth Northwest Regional

As we write this copy in May, it is but a short while before we leave for Portland, to attend the Fifth Regional. The program sent to us by Charles Getzendaner, APSA,

Editor: A. H. Hilton, APSA  
Route 3, Box 787, Porterville, Calif.

is an exceptional one which we will give you in detail next month. Also a story of the PSA Roundup which took place in Los Angeles in June.

### News From San Diego

Brisk winds and showers on a morning in April had little dampening effect on the enthusiasm of 149 PSA'ers, their friends and visitors who gathered at the LaFayette Hotel for the 3rd Annual PhotFab.

Welcomed at the registration tables by members of the committee, everyone enjoyed the chance for an hour's visit with friends and fellow workers. Four morning programs—two each devoted to color and B&W assured everyone of listening and looking at his or her preferred choice.

San Diego's Earl Beebe gave an illustrated talk on "Back Projection and its use in Table Top Photography," while at the same hour those interested in B&W attended a symposium of exhibition prints titled "What the Judges Look For." Sam Weston as interlocutor directed the judging which was done by a jury comprised of Wilbur Wier, APSA, ARPS, Mary W. Kinard, APSA, and a "surprised commentator", selected from the audience, Sam Pedler in this case.

This second half of the morning was devoted to a lecture by Arthur Maddox on "Derivations from Color Transparencies" while Alice Rogers gave an illustrated talk on "Print Contrast, or Photographic Papers Effect on Print Quality."

Then there was Vella L. Finne with her popular program "Let's Look at Nature" which proved to be one of the tops.

Wilbur Wier, APSA, ARPS, was chairman of the PhotoFab. Walter E. Harvey, APSA acted as Master of Ceremonies. After the luncheon Mel Phegley, our PSA resident, presented a service medal to J. W. Melton. Floyd Evans, FPSA, was also present at the meeting.—Ruth R. Pedler reporting.

### News From The Northwest

Ray Atkeson of Oregon CC "made" the cover page of PHOTO NORTHWEST with his winning print of Mt. Hood, the bridge in the foreground partly shrouded in morning fog; this lovely and misty scenic evidently captured the heart of the judges at Film Pack CC's 3rd Annual NW Invitational Exhibition, and is now making its way into the midst of most northwest clubs via NWCCC's latest news-sheet. Congratulations, Ray!

An informative item in "Short Exposures," f/67 CC bulletin, gives the dates, the hours, and the places to go for low-tide photography at Agate Beach on the Straits of Juan de Fuca; it also appears that plans for a NWCCC annual picnic, to be sponsored by the Port Angeles CC, include a jaunt to many points of interest in this area. So we now predict swarms of starfish and sealife pictures out our way this summer.

A few nights ago when we picked up our evening paper, the Bremerton "Sun," we were delighted to discover that a reproduction of a humorous picture of a "dog-face sergeant" by Mrs. Elsie Poorman of Spokane CC had found its way onto the front page.—Winnie Van Sickle reporting.

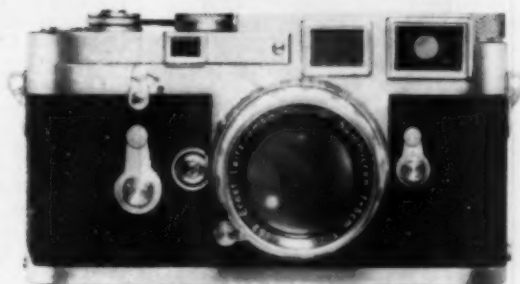


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## CANADIANA

### Brantford, Ont.

Mrs. LaVerne Ilsley has been elected President of Brantford CC for the third consecutive year. To the best of my knowledge, no Canadian CC ever before has elected a member of the fair sex to its Presidency three years in a row.

A year ago, when asked to continue to head the club, Mrs. Ilsley agreed on condition that her executive board also would continue in office. For the 1959-60 season, directors will be much about the same as for the past two years.

One characteristic of the Brantford CC has been its extraordinary activity in black and white photography, and it is one of the few photo groups where print making has been on the up and up.

Over 100 print entries were judged by Toronto's John J. Lawson, Evelyn Andrus and myself for the Brantford Print of the Year Trophy, much larger an entry than most CC's with a membership of 50. Quality, too, was remarkably high.

In Brantford's "Tripod Topics" projects for next season, as contained in the April issue, Ocean Freight on the Grand River, was visionary of the opening of the St. Lawrence Seaway.

### Chatham, Ont.

A unique feature of Chatham CC's May program was an exhibit of the 1957 print show of the Commercial and Press Photographers Assn. of Canada. Local professionals were invited to attend the meeting held in the Public Library.

There is much that amateurs can learn by studying the work of the pros. More CC's should organize a joint get together of this kind.

### Montreal

May 25th, Detroit's LaVerne Bovair was in Montreal giving his highly imaginative and creative lecture on "Table Top Tricks." Members were asked to bring along their cameras, tripods, film, etc., and try their luck at this type of picture making right on the spot, following the lecture.

This is a Gino Maddalena programming idea, which has been successfully used at Montreal CC meetings earlier the past season. Give 'em a lecture. Show 'em how. Then put 'em to work. Likely one reason why Gino is slated for the Presidency come the '59-60 season.

Wally Wood, and J. W. Campbell, two of the regular standbys of the Montreal group, lectured during consecutive weeks of April. Their subjects, "Hints on How to Improve Color Slides," and "Composition, the Art of Seeing a Picture," respectively.

Quote from S. Aberrations, Montreal Cameragrams . . . the husband and wife teams are doing a pretty good job of lead holdings, with the Carons out front in color, and the Knittkes in Nature . . . apparently married folk don't indulge in double B and W.

### Hamilton Stereo

Bob Somers (new address 1440 Trotwood Ave., Port Credit, Ont.), 35mm division chairman, points up as big news for the month, that HSC will be entering

Editor: Rex Frost, FPSA  
37 Bloor St. W., Toronto

the PSA Club Stereo slide circuit. In the group are nine U.S. stereo clubs, and the entire show, about 100 slides, will be in Canada two to three months each year.

This will enable each of the five people whose pictures are entered to receive the circuit for a quick look, regardless of where they look in Canada, and there may be time for others to see it too.

Write Bob Somers for the low down.

### Belleville, Ont.

For their annual salon, Belleville CC this year invited other CC's in eastern Ontario to submit prints and slides.

Result in color slides was that 1-2-3 placements went to Cobourg, Peterboro, Cobourg, in that order. Belleville took two H.M.'s though, with Cobourg winning the third.

In black and white prints 1-2-3 were Kingston, Peterboro and Belleville members respectively. Belleville picked up another couple of H.M.'s, with Kingston in on a third. The Belleville CC is one of Canada's most recent PSA affiliates.

### Victoria, B. C.

Jim McVie, nominee for the Canadian Zone Directorship, replacing Wally Wood come next October, gave an illustrated lecture on "Ten Points for Improving Your Photography," to what Close-Up describes as a goodly and appreciative attendance of Victoria CC members and visitors.

### Nature

Mary Ferguson, 76 Kilbarry Road, Toronto, Canada's Nature Director, anticipates having several slide lecture sets available in Canada for circulation among CC's across country, starting September. Mary has worked out a package plan for interested nature groups, five programs all told ½ hour to 1 hour long, 50-60 slides each set, with commentary.

Write her immediately, should you want to take advantage of these nature sets for your club programming.

### Canada's Photo Contest

A reminder that Canada's big \$7,000 cash prize color slide and print competition closes mid-September. Top prize is \$500 in each of five provincial segments, B.C., Alberta, Sask. and Man., Ontario, Quebec and the Maritimes.

A "Canada in Pictures" entry blank containing full particulars can be obtained at any branch of the Toronto-Dominion Bank across Canada. If there's not one conveniently near you, drop me a line, Rex Frost, 37 Bloor St. West, Toronto, and I'll see that a form is mailed to you pronto.

### Alberta

Mr. Bill Dowling a new member in PSA was recently voted in as president of the Calgary Color Photo Club.

Charlie Everest won the Marion Fawdry cup for the highest rating, three slides of Mountain Activities in the recent Alpine Club of Canada, Calgary Section, photo competition.

Both the Foothills Club and the Calgary Color Club members are looking forward with tremendous interest in seeing Dr. Kothary's slides this fall.



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## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

### Just Released

29. *Big, Blue, and Glossy*, by Earle W. Brown, FPSA. This newest RLP Release is must for the darkroom and monochrome enthusiasts. In it you are shown the types of photographs that best lend themselves to the "B, B & G" technique. Step by step you will be led through the procedures of toning, etching, ferrotyping, mounting, and spotting. The 40 minute lecture (with an extra taped "bull-session" following it) has 73 Color Slides to bring out the best points of the "B, B & G" Prints.

23. *Modern Art and Modern Photography*, by John and Amy Walker, FPSAs. This husband and wife team show you how art through the ages affect photography. Today's photography will be discussed along with such diversified art fields as advertising, old masters, and the magazine cover. 95 color slides with a 55 minute taped commentary.

8. *Let's Take Nature Pictures*, by Ruth Sage Bennett, FPSA. You are shown how to create outdoor conditions and "natural skies" in this lecture. You will also see vivid colors which can be captured on film in the wonderful woodlands. 40 Color slides are well discussed on a 60 minute tape.

16. *Pictorial Photography From the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA. Here you will see the difference in story and composition between the Chinese and our viewpoint. You are shown the influence of Chinese writing on their pictures. Many of his beautiful prints are shown. A 50 minute tape accompanies the 52 monochrome slides.

**For a complete list with full description of all RLP Lectures see the latest RLP Catalog.**

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt  
Director of Distribution  
Woodhull, Ill.

## Recorded Lectures

Editor: Charles L. Martin  
Route 3, Box 779  
Excelsior, Minn.

July and August are traditionally months of informal camera club activity. Field trips are planned and the annual picnic is anxiously looked forward to. The coming camera club year's program is way off in the future. Let's enjoy the soft summer days, good fun, pleasant companionships, and wonderful pictorial possibilities while we can.

Or, can you—as the club's new Program Chairman—let the coming club year creep up on you? You know what the group will expect to hear from you at the First Meeting September; "What's on our program schedule for the year?" The fellow (or gal) who is really interested in good programming for his/her club will not wait 'till the night before the meeting to start on the program schedule. It's the "early bird" who'll "catch" the best speakers and events for their group.

Be sure you check with your club's corresponding secretary around the end of August for some mail from your PSA Recorded Lectures Committee. It will be of great help to you. At that time we will be mailing to each Member Club of PSA a brand new complete "Catalog of RLP Lectures." Whether you are an "old timer" or just starting out "new" as Program Chairman, you will want this information at your fingertips. This new complete catalog will give you all of the information you need in ordering, using, and what Lectures are available. Be sure to get this valuable aid for a better year of programs for your club. You can't go wrong with RLP.

Although this new and up to date Catalog lists all of the currently available Lectures; there are more coming in the future. The announcement of a Lecture's release is always made in this column. The wide-awake program chairman will take advantage of every opportunity to "get something brand new and different" for his club. Here's the place to watch for these "opportunities."

We are, again, in the process of adding more PSAers to our group of volunteer workers. These folks in RLP work hard to continue the true purpose of the Committee. That purpose is: "To serve the Member Clubs of PSA by giving them better programs through the use of projected slides and tape-recorded lectures." Any, and all, suggestions you might make to us are always given very careful consideration. You are the folks we are serving. You are the ones we want to please and keep happy.

Please don't hesitate writing to us. Do you think someone in your area has a good photographic talk? Tell us about it. Would you like to have a specific type of lecture made part of our group of lectures? Let us know. We promise you a prompt answer to any letter sent to us.

A great many of you are now making plans for attending the National PSA Convention this October in Louisville. As usual, there will be a large group of RLPers there. You can spot us by our large "RLP Button." Be sure to say hello and pass on any thoughts you might have about our work for PSA. We'd like to get to know as many of you personally as possible. So, look for the RLPers at Louisville.

What!!! You mean—after all these years—you have never used a Recorded Lecture in your club? Why, over half the Clubs in PSA are users. They can't be wrong; and, you can't go wrong. If you don't want to wait for the end of August for your New RLP Catalog, drop a post card or letter to Mrs. Irma Bolt of Woodhull, Illinois. You'll receive a very prompt and informative reply.

## SOUTH OF THE BORDER

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D.F.

### Cuba

CLUB FOTOGRAFICO DE CUBA, PSA. Has organized a series of photographic classes to last 5 months, open to members & non-members, under the direction of (*Ha organizado cursos fotográficos, que durarán 5 meses, para socios y no socios, bajo la dirección de*) Roberto Rodriguez Decall, with the purpose of helping photo enthusiasts to find the trend to follow. (*con la idea de orientar a los aficionados para que encuentren el camino a seguir*).

### Mexico

JACK ENGEMAN. Educational photographer, author of picture stories for national & other magazines, member of Natl. Press Photographers Assn., graduate & former instructor of US Naval Academy, retired naval officer, visited (*Dedicado a la Fotografía Educativa, autor de reportajes ilustrados para revistas nacionales y otras, miembro de la Asoc. Nacl. de Fotógrafos de Prensa, Graduado y ex-instructor de la Academia Naval de los EE. UU. Oficial Naval retirado, visitó el*) Club Fotográfico de México, on recent trip thru: (*en su reciente viaje por*) México, D. F., Puerto Vallarta, Guadalajara, Taxco, Cuernavaca, to do book "Air Line Stewardesses," for (*para su libro "Sobrecargos del Aire," para*) American Airlines. Took thousands of photos over many yrs. to show candid accounts of life at (*tomó miles de fotos por muchos años, reseñando la vida diaria de*) Annapolis, West Point.

MANUEL CARRILLO, PSA. Showed a collection of slides before YMCA CC of Mexico City, & judged their B. & W. competition last April 30th. (*Exhibió 30 transparencias ante el Foto Club de la YMCA de la Cd. de México y juzgó su concurso de B. y N., el pasado 30 de abril*). Won 1st place for the 2nd consecutive year, in the newspaper Excelsior's print contest of Mother's Day. (*Ganó por segundo año consecutivo el 1er lugar en el concurso de Madres del periódico Excelsior*). Has been awarded ONE STAR by CD. (*Ha sido reconocido como exhibidor UNA ESTRELLA por la Sección de Color*).

# PSA Trading Post

The *Trading Post* is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 15th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

**SALE**—Speed Graphic 23 Pacemaker L.N. 101mm Ekta, RF, Focuspot, 7 holders, FPA, Graphmatic holder, Graphic gun, deluxe case, \$150. C. R. Glass, 49 Windmill Lane, Southampton, N. Y. 214

**JOBS**—We got millions of 'em, as Schnozzola sez! Some are little teeny ones, some are big, but there's at least one for you, one that fits your special talents. Some are not photographic, some are. The pay is tops, though not in moola, but it's lots more permanent, the satisfaction of a job well done, a job helping others. If you've tried recently without effect, try once more, but this time to the new Personnel Aide, Shirley Stone, 8 E. Pearson, Chicago 11, Ill. Tell her about your talents and skills so she can poke around here and there and find the job that fits you best. 21

**SALE**—Leica IIIH cassettes, New \$1.00. Carl Hart, 650 Martha, Lancaster, Pa. 214

**SALE**—New Leica IIIg, Elmar f:2.8 lens, \$230. New Rolleiflex, Zeiss f:2.8 Planar with light meter, \$240. Never used. A. W. Pick, 1015 17th St., Denver 2, Colo. 214

**SALE**—Duxochrome Dye Transfer process material, unused and unopened, imported from Germany. 12 sets 9x12cm and 6 sets 18x24cm including necessary chemicals and instructions in English. \$10. S. L. Grapnel, RFD 2, Putnam, Conn. 214

**SALE OR TRADE**—Summitar f:2 coated 50mm Leica lens collapsible screw-mounting with bayonet adapter; d cap in new condition, \$70 or will trade for a Leica IIg with 3.5 Elmar. S. L. Grapnel, RFD 2, Putnam, Conn. 214

**SALE**—Like new Schneider Tele-Xenar Stopomatic Lens, 3.5, 135mm for Exakta camera, \$75. H. A. Wohltman, 130 Gale Place, New York 63, N. Y. 214

**SALE**—Stereo Realist Camera, Case, flash, combination filter and lens shade holders, type A filters, film identifier, Stereo Realist Viewer, also Realist combination leather case. No reasonable offer refused. Dorothy E. Golding, 837 54th Ave., North, St. Petersburg 3, Fla. 214

**WANTED**—4x5 Auto Graflex, with or without lens, condition immaterial. H. A. Thornhill, APSA, ARPS, 324 Truett Drive, Montgomery 5, Ala. 214

**UNUSUAL OPPORTUNITIES**—For enthusiastic photographers at 3 PSA conventions: famous speakers, how-to demonstrations, picture-taking trips, photo fun for everyone. Detroit, May 22-24; Portland, Ore., June 5-7; San Antonio, June 12-14; Miniapolis-St. Paul, June 19-21; Louisville, Ky., Oct. 7-10. 21

**SALE**—(Like new condition) (with cases) LVS Auto Rolleiflex, f:3.5 Xenar, Yellow, orange, and Polaroid filters. (Rollei) #2 close-up lens complete. (Rollei) Fresnel viewing lens. (Rollei) (Brand new condition) 60x60 Radiant DLS Screenmaster screen. B&H Duo 500 Projector & case. Hershey #240 portable electronic flash with battery. Portable camera clamp. Also lens shade. (Rollei) 3.5 Kagra remote control unit. Fred E. Whitney, The Choate School, Wallingford, Conn. 214

**WANTED**—4x5 Graflex, any model, without lens ok, for cash; possibly trade 2.5 Rolleiflex like new for Super D complete. R. E. Bowie, 810 Longwood Drive N.W., Atlanta 5, Ga. 214

**SWAP OR BUY**—Pictures of Hawaii, B&W or color. Richard T. Law, 2628 Del Sur Dr. S.W., Albuquerque, N. M. 214

**SALE**—British 4x5 press-view camera, triple extension, all movements, cam coupled 120mm Angulon, cam coupled 180mm Symmar, Polyfocus optical viewfinder, 120 rollfilm holder. Complete \$485.00. Will sell separately. Descriptive leaflet on request. Imported 9/58. R. Wissell, 43 Rideview Dr., Rochester 17, N. Y. 214

**WANTED**—Rangefinder-viewfinder attachment for 85mm & 135mm lens to fit Contax II and III. Doris L. Johnson, 253 Evans St., So. Portland, Me. 214

**TRADE**—Auto Rolleiflex, f:3.5 Xenar, MX Sync. Hardly used, look like brand new, for late model 4x5 camera. What have you to offer? M. H. Golden, 106 Hunter Drive, West Hartford, Conn. 214

**WANTED**—40mm Kilit Macro-Kilar lens. Either Model D or E. Lee Walp, 410 4th St., Marietta, Ohio. 214

**SALE**—Linhof Teknika, 4x5. Absolutely perfect condition, with Schneider Xenar f:4.5, 150mm lens in synchro compur shutter. Kalart rangefinder with focus spot. Also deep sight. Very reasonable. C. M. Epstein, 25 E. Washington St., Chicago 2, Ill. 214

**VOTE**—the electrical way. Electric vote indicator, assembled and complete for club use. Can be used in point or I-O-H system (5 man indicator also available). Write for picture and suggestions. Fred W. Huster, 3232 Burton Ave., Erie, Pa. 214

**SALE**—Model K Cine-Kodak with f:1.9 lens in A-1 cond. (factory overhauled in 1958); compartment case which accommodates camera, extra lens, film, etc.; w.a. 15mm f:2.7 lens in adapter. Entire outfit only \$150 prepaid. Herbert A. MacDonough, R.D. 3, Binghamton, N. Y. 214

**SALE**—Leica outfit: M3 box (hardly used), 50mm Summitar f:2, 135mm Hektor f:4.5, 35mm Summaron f:3.5, MC meter, Leitz flashgun, 3 sunshades, K2 and sky filters, fitted field case (used), \$430 (new cost \$700). Second M3 box \$300. Mrs. Freeman Wallin, Edgartown, Mass. 214

**SELL OR TRADE**—2 1/2 x 3 1/4 Century Graphic with 4" Ekta lens in "800" shutter; Kalart rangefinder; 6 cut film holders; "22" and "23" roll film holders; Vulcanoid handicase. Sell for cash or trade for Exakta or Rolleiflex accessories. Paul L. Harris, 25 E. Niagara St., Duluth 11, Minn. 214

**SALE**—16mm x 100 foot Commercial Kodachrome, including processing, \$4.00 per roll. A 2x2 Wratten 83 filter included with purchase of 5 rolls or more. All sent postpaid. Robert H. Martin, 1236 Camino Cacto, Rt. 3, Santa Fe, N. M. 214

**SALE**—5x7 Grover View, 7" Ekta in Ilex synchro shutter, case, 15 cut film holders, good condition, best offer. 3 1/4 x 4 1/4 Ann Spd Graphic, RF, cut film magazine, holders, gun, good condition, \$60. W. D. Murphy, 6072 North Haven Dr., North Highlands, Calif. 217

**WANTED**—340 to 360mm, 4 or 5 element focusing mount Exakta lens, also 135mm auto lens, one Polaroid back for 4x5. W. E. Brunson, Sr., P. O. Box 308, Sumter, S. C. 217

**SALE OR TRADE**—Graflex 3 1/2 x 4 1/4 model C with Taylor-Hobson Cooke 2.5 lens, plate & film holders, film magazines and Pacemaker Graphic 4x5 with Schneider 4.7 lens. Interested in Rolleiflex, Nikon or Nikkor lenses. John Titchen, 24 Henry Box 308, Sumter, S. C. 217

**SALE**—TDC Duo 500 slide projector and case with electric semi-automatic changer, 35mm and super slide hand changers included, like new, cost \$110, only \$55. W. H. Clouse, 208 White Marsh Way, Barclay Farm Haddonfield, N. J. 217

**WANTED**—Bolex Titler with accessories. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 217

**SALE**—4x5 Super D Graflex with Graflex back, Auto Rolleiflex, 3.5 Tessar, MC sync. 4x5 Linhof Super Teknika III with 135mm WF Ekta, 90mm WA Optar and 203mm f:7.7 Ekta. Nikon S, 1.4 Nikkor. Dormitzer M107 spotlight. Omegalite D-2 with 50, 75, 135mm lenses. Nine foot Calumet SS sink. Sterling Howard dry mounting press, 105mm f:2.5 Nikkor for Nikon. J. F. Smith, Box 45, Middlebury, Vt. 217

**WANTED**—Old books, annuals and/or pamphlets about photography and allied subjects, and old photographic periodicals, in bound volumes, for my collection. Because I already have over 4,000 items and cannot use duplicates, please state the following when writing. About books, etc.: complete title; name of author; publication date; number of edition if indicated; type of binding; condition. About periodicals: complete title; name of editor if given; volume number if bound; month and year of each issue; condition. Charles Abel, 519 Caxton Bldg., Cleveland 15, Ohio. 217

**SALE**—Nooky-Hesum, like new; cost \$31.50, first \$16 gets it, Componar f:3.5, 50mm enlarging lens of top quality; cost \$35, first \$18 gets it. Palette & Lens Studio, 1336 47th Ave., N., St. Petersburg 3, Fla. 417

**SALE**—Contax III with 50mm f:1.5 Sonnar, case and lens shade. G. E. model DW-48 exposure meter. All in excellent condition. \$175. William Armstrong, Box 727, Indio, Calif. 417

**SALE**—Have recently returned from Japan with thousands of B & W shots, mostly in 3 1/2 x 4 1/4 and 4x5 sizes. Also 35mm Kodachrome and Ansco slides. Shots are: festive, human interest, temple, street scenes and a variety of subjects. Minimum of six shots or slides at a time. Write S. M. Steison, 401 North Queen St., Durham, N. C. 117

## Detroit Regional



One of the highlights of the Detroit regional was the trip to Cranbrook Institute where the gang really had a field day among the beautiful buildings, art objects, models and grounds. Here a part of the group has a model posed while others seek shots around the pools and statuary. The Committee had made special arrangements, you'll note the sun is shining! How unlike a PSA field trip. But the turnout was good and everybody's happy. Picture by Harvey Croze.

**SALE**—Leitz Telyt 400mm with adapter for Exakta, lensshade and leather case. \$100. Or trade for Exakta VX body. Paul E. Holub, PSA DR, 559 McAlpin Ave., Cincinnati 20, Ohio. 217

**ATTENTION PSA'ERS**—In Southern Ohio. Need help to re-organize Tri State Chapter; big programs planned for fall; if you have time to spare contact Paul E. Holub, PSA DR, 559 McAlpin Ave., Cincinnati 20, Ohio. Phone CA 1-3998. 317

## PSA Chapter Meetings

**Chicago**—Meets regularly 4th Wednesday of each month, except Nov. and Dec. In these months it is the 3rd Wednesday, due to the holidays. At 3rd floor, Toffenetti's Restaurant, at 57 W. Randolph St., Chicago, 6:15 P.M. Guests welcomed. Further information: Ruth Timms, BE 8-7749, or by mail, 1727 W. 100th St., Chicago 43.

**Hawaii**—Meets 2nd Wednesday of each month, in Boardroom of Waikiki Aquarium, 2777 Kalakaua Ave., Honolulu. Guests welcomed. Further information: Mrs. Helen Davis, 1870 Paula Drive, Honolulu, phone 771-757. Write: c/o Aloha Airlines, King & Bethel Sts., Honolulu.

**Cincinnati, O.**—Thomas J. Murphy, 201 Hillcrest Drive, VA 1-6259 (Wyoming) Cincinnati. Guests welcomed.

**Connecticut**—Mrs. Ruth M. Rowe, 605 Fountain St., New Haven, or phone her at Yale University.

**Grand Rapids, Mich.**—Meets 3 to 6 P.M., 2nd Sunday of January, March, May, July, September and November. Further information: phone Frank C. Brown, EM 1-6506 or Maxine Fuson, CH 3-1902.

**Washington, D. C.**—Meets for "How-To-Do-It" and special events. Further information: Harrison F. Houghton, 4101 Oglethorpe St., Hyattsville, Md., phone WA 7-3242; or Col. Lee Snapp, 600 Perth Pl., Silver Spring, Md., phone JU 8-3497; or Ted Sarchin, 3739 N. Yucatan St., Arlington, Va., phone JE 3-8300.



# 1959 National Convention, Photographic Society of America

Louisville, Kentucky — October 7-8-9-10

LOUISVILLE . . . Gateway to the South . . . introduction to a land rich in romance, tradition and scenic beauty. LOUISVILLE . . . site of the 1959 National Convention of the Photographic Society of America. Here, at the beautiful Kentucky Hotel, located in the heart of Derbytownt, members and guests of PSA will enjoy one of the most exciting and educational conventions in the history of the Society.

A quick glimpse of the 1959 Bill of Events reveals a schedule rich in education and entertainment, such as PICTORIAL: "Demonstration of Portrait Lighting," "Fresson Control Process," "Creative Ideas for Pictures Indoors." COLOR: "The Art of Pure Seeing," "People as I See Them," "Patterns,"

## Program Peekview

photo essay workshop. NATURE: "The Wonders of Marine Photography," panel on "Nature Slides on Trial." MOVIE MAKING: Panel discussion on "Various Forms of Film Continuity and How to Achieve Them," "How to Plan, Write and Film Scenarios." STEREO: "Photographing Glass and other Objets d'Art," "Stereo Slide Clinic." TECHNIQUES: "What about Exposure Indexes," "Around the World in 80 Minutes" and a challenge to everyone "Stump the Experts." PHOTO-JOURNALISM: "Photo-Journalism in Today's Pictures."

## Send In Your Registration—NOW 1959 PSA CONVENTION LOUISVILLE, KY. • OCTOBER 7-8-9-10

Name \_\_\_\_\_  
Last Name, Please Print or Type First Name Initial  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Spouse's name, if attending \_\_\_\_\_

Circle Division Membership C J M N P S T	PSA Honors	No. of Tickets	Amount
FAMILY (Self & spouse only)	For duration of Convention		\$8.00
INDIVIDUAL	For duration of Convention		\$6.00
DAILY, FAMILY	For days circled Oct. 7 8 9 10 Per Day		\$3.00
DAILY, INDIVIDUAL	For days circled Oct. 7 8 9 10 Per Day		\$2.00
EVENING, INDIVIDUAL	Per Evening		\$1.00
HONORS BANQUET			\$5.50
PRE-CONVENTION OUTING (including lunch) MY OLD KY. HOME, LINCOLN MEMORIAL AND FORT KNOX	Oct. 6		\$6.50
FIELD TRIP (including lunch)	BLUE GRASS HORSE FARMS Oct. 8		\$6.00

Is this your first convention Yes ☐ No ☐ Total Amount Enclosed \_\_\_\_\_  
Your Convention Address \_\_\_\_\_ (Give information upon arrival)  
Kentucky Hotel ☐ Room \_\_\_\_\_  
Other \_\_\_\_\_ Phone \_\_\_\_\_

NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 30, 1959.

Enclose check or money order payable to PSA Louisville Convention and mail to Heber E. Johnson, 1405 Ky. Home Life Building, Louisville 2, Ky.

### For Early Birds

An all-day PRE-CONVENTION OUTING has been planned for those who will be in Louisville on October 6. Chartered buses will travel to Fort Knox, home of the United States Gold Depository and the famous Patton War Trophy Museum. Then, on to Bardstown and "My Old Kentucky Home." Historic Bardstown is also widely known as the home of several other famous structures, including St. Joseph's Proto-Cathedral which houses some of the most famous paintings in the world. From there, the tour proceeds to Hodgenville and the 110-acre Abraham Lincoln National Historical Park, located on part of the original Lincoln farm. On these grounds stands the massive granite memorial that holds the original log cabin where Lincoln was born. (See June Journal cover.)

### Convention Field Trip

On October 8, convention visitors will travel by bus into the rolling bluegrass area of Kentucky for a visit to some of the nation's most famous and beautiful horse farms.

Hotel Reservation Cards will be mailed along with Registration Forms. To be sure that you will have a room in the convention hotel, register and make your reservation NOW.

**Requests for Registration Forms and Room Reservation Cards should be sent to Mr. Heber E. Johnson, 1405 Kentucky Home Life Building, Louisville 2, Kentucky.**



# William G. Stuber

1864 — 1959

His father was a contemporary of Mathew Brady. Like Brady he followed the Army, though his field was Kentucky and his forte the soldiers rather than the scenes of battle.

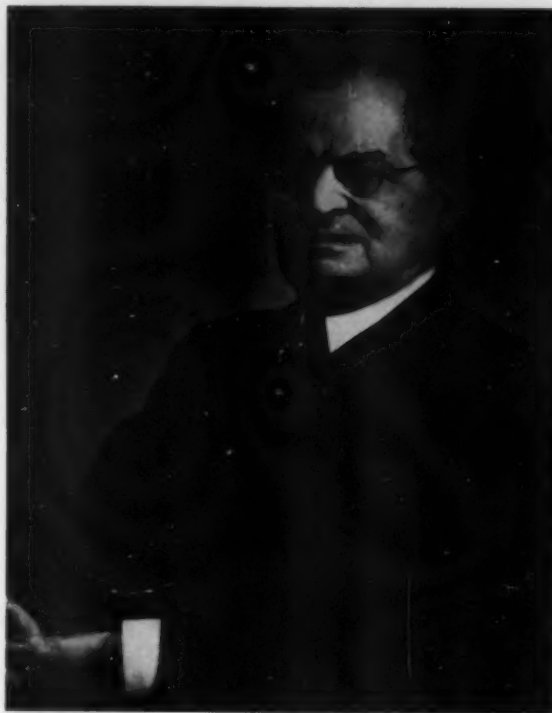
The son inherited his father's apparatus and skills. But he could not be satisfied with the inferior materials of that day when craft more than science was the important ingredient of photographic materials.

He spent his hours and money in the search for permanence in his prints, for a better negative emulsion as dry plates started to supplant the earlier processes. At the age of 25 his prints won him two medals at the annual convention of the Professional Photographers of America. A year later he was elected to the office of vice-president.

Most scientific knowledge, particularly in chemistry originated in Germany in those days. Finding by his experiments that knowledge was as important as craft, he went to Germany to learn more chemistry. He made such a success of his emulsions that in 1894 George Eastman invited him to join Kodak where he was placed in charge of emulsions and plate making. He introduced many innovations, designed machinery, helped work out and introduce many management policies now in widespread use among industrial firms.

He was a stickler for quality and in constant search for improvements. He was an ideal administrator in a time when science was becoming recognized as an important part of a business organization, when research was still to be seen as a direct contributor to sales. It is safe to say that he was really years ahead of his time in his adaptability to spreading scientific methods and controls over what had been craft manufacturing. We all know of situations where the rule-of-thumb man thwarts the introduction of new methods.

That William Stuber was different and advanced is shown by his career. He became a director of Kodak



William G. Stuber

in 1919 and was elected vice-president in charge of photographic quality, a far cry from the nights he and his bride spent cooking new emulsions in a darkened kitchen. When George Eastman retired in 1925, Stuber was elected to succeed him. He was president until 1934 when he was elected chairman of the board of directors, and in 1941 he was elected honorary chairman and retired.

To our knowledge, William Stuber was never a member of PSA. (His surviving son, Adolph, joined in 1935, is a Fellow and Cornerstone Member.) But just because his active life in the photographic business was near the last milestone, and we were just born, we feel we must pay tribute to this man who made so many contributions to the art which is our hobby, and for many of us also our livelihood. The ranks of these true pioneers grow exceedingly thin. Too often they slip away from us unsung.

Our tribute, therefore, to a man who enjoyed a full, long life, who reached the age of 95, who could look back on the struggles of those years and on the successes. His contributions were of real importance to each of us who uses a camera today. I'm old enough to have known some of his contemporaries, men of the day when papers were made by hand in a thousand small "factories," when dry plates were hand coated, who lacked that urge to find the ultimate improvement that would always spell quality to buyers of their product. He had the extra facet to his character that kept him above the mass.—db.



A discussion class on the origin of language at Roggiana Gravine.



Mothers and children attend lecture on health and sanitation.

## *"For More Than Bread"*

By Alfred C. Schwartz, APSA

Having successfully negotiated the road from Pictorialism to Photo-Journalism, the husband-and-wife team of Bob and Edith Worth provide an inspiration to fellow-PSAers. Their forte may be classified as Documentary and Reportage. However, they are quick to credit the effectiveness of their photographic communications to the fundamentals absorbed during a decade of camera club and PSA activities and experiences, interwoven with deep personal sensitivity and approach.

Their penetrating and revealing use of the camera medium is largely due to participation in salons, PSA contests and portfolios and membership in the Pictorial Photographers of America, of which Bob was President. In PPA they came under the helpful influence of people like Nicholas Haz, FPSA, Dr. D. J. Ruz'ka, Hon. PSA and Sam Grierson, APSA.

The elements of composition, print quality and other techniques became an integral part of their photography; but their individuality has enabled them to ignore or contradict the mythical "rules" when required. Not for them the shackles of conformity at all costs, yet they believe there is nothing accidental about a good photograph. Whether it has been planned for weeks or conceived in a split-second, knowing the latitude of good technique permits a visualization of the end result which is simultaneous with the release of the shutter.

Familiar to camera clubs and art organizations which have heard the Worths and seen their print show is their lecture title: "For More Than Bread." It is taken from the book of that name, by Francis Pickett, relating to the activities of the Quakers and its application is most appropriate in view of the services they have rendered to "The Friends" but that's getting ahead of our story.

Their first trip abroad, as with millions of tourists, was planned to cover all of Europe in one month. Fortunately an Englishwoman with whom they became friendly aboard ship examined their itinerary and completely revised it. While she felt it was still too long after omitting half of it, the Worths were enabled to return with a recognizable story of what they had seen and done. In contrast, a friend who returned later after visiting seven European countries in two weeks was asked, "Did you like the Ponte Vecchio in Florence?" to which she replied, "What is that?"

The re-scheduled trip, however, enabled the Worths to penetrate an area and photographically capture its impact and feeling, exploiting the possibilities of the streets, places and people they were seeing for the first time. They developed an unique ability to communicate the flavor and character of the inhabitants and their environment. On a subsequent trip they were intrigued with the children. "It was spring," says

After working in the fields all day, these men come to class from 7 until 10 o'clock to learn to read and write. Learning together has often erased old feuds.

Edith, "and we tried to catch the relationship of children with each other, a child from another child's viewpoint and to capture their personalities." These pictures formed an exciting exhibition of European children at play.

Most typical of their photographic journeys, however, are their assignments in behalf of the American Friends Service Committee (AFSC), which is the service branch of the Quakers. Their daughter, who had served this group in Mexico and Germany had twitted them with the boast that she was not merely a tourist in a foreign land. It was from her that they learned of the Quakers' need for photographs to record and document their accomplishments. "My husband and I decided to volunteer our photographic services to AFSC," says Edith. "We were sympathetic with their philosophy of helping others in need where the needs are greatest, and of helping others to help themselves. More than half the people in the organization are volunteers which meant that we were not depriving someone of a livelihood; and our new project would give us direct contact with people." We submit that this statement tells a great deal about the character of the Worths.

Their first assignment for AFSC was to Vienna, which in 1951 still housed 100,000 displaced persons. AFSC established a center to provide material assistance, a forum for discussions and as a community meeting place. The young people, who were living in the displaced persons camps, came to learn English and to establish social contacts.



Edith and Bob Worth have followed the picture trail through club and salon. Now they apply what they learned to making beautiful "record" shots which are exhibited in many cities to publicize the worthy cause they serve.



Following this coverage they had such interesting assignments as photographing the clothing distribution center at Paris, and the distribution of surplus foods to such organizations as a crippled childrens' home, a home for the aged, orphanages, etc. Activities of the Quaker School Affiliation Service, through which there is an international exchange of cultural material and an exchange of students and teachers, were photographed in Falaise, Le Havre and Sevre, in France.

Each assignment was a more satisfying and exciting adventure in photography and social welfare; but the acme was evidently achieved in their recently completed assignment to Southern Italy and Sicily. AFSC was cooperating with an Italian group known as UNLA (United Against Illiteracy), who were establishing centers in many of the remote mountaintop villages in Southern Italy where most of the population was illiterate. Life in these villages was historically and economically 300 years behind the times.

From Naples, in southern Italy, they went to Savoia di Lucania, a small mountain village of 1,800 inhabitants, where UNLA had established a center eight years before. Remote, and reached over winding, precipitous roads fit for sure-footed donkeys rather than modern automobiles, the 18 mile trip took 2½ hours along the edge of deep ravines.

Peasants, having tasted of the wonders of education and peered through the windows of books into the outer world for the first time, would follow many hours of hard labor with evening classes from 7 to



Refugee children at play.

10 P.M., five evenings weekly, to learn to read and write. As important as the educational programs were the results of meeting and discussing mutual problems, between neighbors who had been traditional enemies for generations, because of boundary and other disputes, reminiscent of our own mountain family feuds.

Although the first purpose of the centers was to teach the peasants to read and write, the results have been far-reaching. Typical of the achievements of co-operative efforts was the building of a road from Savoia di Lucania to replace the dangerous donkey trail which had been their only means of communication with the outside world. Before establishment of the center drinking water was carried into the village from nearby springs and clothing was washed in a stream in the valley. Now the water springs from a hydrant in the public square and public washtubs are available in its center.

Young girls, and women bringing their children with them, came to learn sanitation, health measures and sewing. A delightful experience which is typical evolved from a visit to such a center. The classes ended too late to risk the hazardous trip back to Potenza, which was the Worthy's temporary base at the time. As in most other instances they were cordially treated, housed in a primitive home by a peasant family which extended the hospitality of their one bedroom to their American guests. "Kindness begets kindness."

In remote Roggiana Gravina they visited a more developed center, including a beautiful and well-equipped library with a reading room which was in constant use. Classes in literature, tree culture and even the origin of language provided food for the knowledge-hungry people, and fascinating photographic subjects for Edith and Bob.



Paris—the Left Bank.



Small chores for small folk.

Another interesting experience was in Centuripe, Sicily. Sulphur mining is the principal industry. Teachers, miners, plumbers, etc. all earn the equivalent of \$2 a day in American money. Since there were insufficient funds available to establish a center there, meetings and classes were held wherever possible throughout the town. As in other small and remote communities, through discussion and leadership the rudiments of government were established locally for the first time in history, and with it went the knowledge and understanding of democracy at the grass-roots level. "While, in our own established society, it is difficult to remember the struggles and problems of establishing democracy, one is again keenly aware of its values, and we reassess our own standards and beliefs after observing its birth in these areas," says Edith.

In terms of services rendered, the rewarding use of the camera as a means of personal self expression, and a wealth of wonderful experiences, Bob and Edith Worth are certain that they have been generously compensated for their contributions of photographic skill, vacation time and expense. One of the most significant statements by this fine photographic couple is, "All photographers will not have the opportunity to travel abroad for sources of inspiration and reaffirmation of their sense of values. However, if the inclination is there, similar opportunities are to be found in one's own backyard."

How true this is! Think of the educational, charitable, welfare and religious organizations in your own locality. Many require photographs for their records, to enlist public support and for the pleasure of patients and residents of their institutions. The aged, veterans, handicapped, foundlings, seamen, scouts, etc. all offer a wealth of photographic subjects and the satisfaction of using your talent where it can help fellow-beings.

One of our friends did an excellent series on lost children awaiting claim by parents in the police station at a resort. One of our prominent color workers had great success with slides of children at a school for the retarded. In fact one of the most productive and rewarding evenings spent by the author was at a Home for the Aged, in company with Edward C. Wilson, APSA, and others. It resulted in contest winners for all, pictures given to the good folk who posed for us and prints for the Institution which were effective in their fund drives for years afterward. "If the inclination is there, similar opportunities are to be found in one's own backyard."



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Our cover this month is the mountain village of Savoia di Lucania, perched in Medieval style on a peak where defense was easiest. Many places have no road approach, only a path or a cart track.

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Students in an evening class in the village shown on our cover. Nothing wrong with spirit here.



# Ghost Town, U. S. A.

By Edward J. Jacobs, APSA

Back in 1870 the furthest thought from the minds of Ralston and Sharon, the titans of the Bank of California, was that they were creating a future ghost town and a photographer's paradise.

Located high in the Sierra Nevada Mountains, 8300

feet above sea level, about 14 miles from the thriving town of Bridgeport, Bodie lies nestled in the hills about eleven miles off the well-traveled main highway. As if to protect and preserve its solitude, the road to Bodie is winding, graveled, fairly smooth, and

in keeping with the picturesque quietude of the ghost town itself.

Where once the thundering hooves of teams of four pulled stage coaches and supply wagons around the S-shaped curves, their shotguns and rifles at the ready to protect the gold stored in the metal boxes, fat flocks of sheep now roam the same ground.

Gone are the wagon wheel ruts, gone the excitement of the gold-field days, gone the guns and their law making and law breaking bullets, gone the men and the era of the Western way of life, gone from the ground the gold worth millions, gone the 10,000 people who lived there in 1879—all gone.

But what remains, to be forever preserved for the photographer on his film and paper, lends credence and belief to a way of life no longer existing on the face of the earth.

Bodie is an anomaly. Completely deserted it is yet amazingly well-preserved. Its outstanding landmarks are still intact.

The Masonic Cemetery with its marble, and Boot Hill with its sagebrush, both at the entrance of the town, serve now as reminders that once Bodie was inhabited with vibrant life.

Miner's Union Hall, on the south side of the street, and the Land Office Building on the north, with their false fronts and wooden sidewalks, not only preserve for us the type of architecture and construction so prevalent those days in the West, but also exemplify that man does not live by bread alone.

When one views the remaining buildings of the Standard Mill Mine, with its power sheds, tool houses, and trestle, one immediately realizes the reason for Bodie's inception, rise, and fall. Born out of the discovery of gold, flourishing into the most lawless, wildest, and toughest mining camp the Far West had ever known, and dying because the greed of man could no longer be satisfied by an unproductive gold mine—all this can be captured on film by an alert photographer.

A little care in composition, a little selectiveness in choosing angle, and taking the pictures in early morning or late afternoon light will bring out the textures and long shadows that so emphasize the dreary desolation and truly ghost town aspect. Bodie in no way is limited to black and white photography only. Though there are no high color contrasts, due to the lack of paint, Bodie's drabness makes the use of color film highly commendable. Color will call particular attention to the weatherbeaten idleness of the buildings and the desolation of the terrain. Bodie is the perfect setting for many pictorial pictures.

There are many more pictures to be found in the surrounding countryside. One is Dunderberg Peak, overlooking Bodie, stands out like another Fujiyama. White-capped most of the year, it has a small forest nestling at its base.

The State of California, realizing that Bodie is unequaled as a living memento of the past, has recently set in motion the machinery necessary to make this ghost town into the newest of California's State Parks. Then Bodie will once again come to life. Thousands of people will once more walk its streets,



sounds will once again reverberate through its air, and the somber signs of desolation will be eradicated.

But before that happens, I personally believe there are innumerable picture opportunities in this ghost town. I believe the history of the old West can be captured and treasured forever by the photographer in Bodie. I believe that the nostalgia of a by-gone era can be transfixed to film by even a novice photographer in this deserted place. I believe the glamour and excitement of the gold rush days will strongly emerge through the stillness and desolation the camera will see. In short, I highly recommend Bodie to the photographer who wants to personally record early Californiana.



# PHOTOGRAPHY IN THE FINE ARTS

**THESE WORDS** were on the cover of the *Saturday Review of Literature* for May 16. They tell of an interesting experiment. Some rather strong things have been said and written about it, both pro and con. This is one man's opinion.

Ivan Dmitri, APSA, is a noted photo-illustrator. Levon West is a noted etcher.

Both are the same man. Dmitri earned his laurels as an etcher before he took up photography. Etching is a fine art. We suspect photography is more profitable.

## *Is It Really Art?*

For years, for more than a century in fact, there has been an argument about the status of photography as an art form. It has been settled many times in both directions. Museums and art galleries have hung photographic salons, some still do, several prominent ones have kicked them out. We suspect some of this could be due to the tastes of changing museum directors. Many artists and art executives still peer dimly down their noses at products of the camera art.

Dmitri, artist and photographer, had an idea. For more than a year he worked on it. He lined up a group of 21 art museums who would cooperate. The Metropolitan Museum of Art in New York was the most convenient for the experiment's start.

The result has attracted considerable interest. In it's August issue, *Modern Photography* attacks the show from about every angle possible. Bruce Downs in *Pop Photo* wasn't exactly in favor of it. Some of our prolific exhibitors are against it from the start

because it wasn't run like a salon and they had no chance to enter, didn't like the judges, either. Not a single one of the judges ever entered a salon!

If you don't get a chance to see the show, and it will be around for several years, with a long run at the Met before it goes on the road to the other 21 museums, you can at least consult SRL for May 16 at your own library. Of the 21 examples of the pictures shown, this reviewer would vote 17 into any show. (I never did like that shot of the eunuch of the Imperial Court.)

## *Sources*

So where did the pictures come from? From publications, advertising agencies, industrial files, several museums which do collect photography. The only picture which might be termed "amateur" was a snapshot contest winner. Any salon would have tossed that one since it is full of tone and point mergers, and the nature shows because it contained the hand of man. (We'll bet that freezing sleet felt terribly natural to the poor robin as he tried to get a little warmth!)

So the pictures were made largely by photo-journalists and photo-illustrators. Of the 55 listed I recognize 27 as prominent, frequently published or widely known, from Ansel Adams to Yousuf Karsh to John Vachon.



The big beef among PSAers seems to be on the jury. At least they picked a familiar subject for the beef. We have all heard squawks about salon juries since the first one voted out a picture. We know their faults, the single-mindedness of some, the fairness of others, yet who does much about it? We even insist that our jurors be exhibitors (artists), yet we are the only art form with that particular prejudice.

In the May Journal Irv Lawres cited and quoted some good definitions of a critic. He pointed out that the other arts seldom used practitioners as judges.

Our salons have been called decadent, immature, dead and a dozen other epithets. Perhaps some of them are. I've seen some mighty good ones. And when I have it has been a show picked by a jury which was itself picked for lack of bias, broad interests and sound art experience if not training.

I've seen some art shows worse than any salon I ever saw. I saw one in which the first prize winner was a half-done oil painted by a student of the judge! Hung beside it, but not placing was a beautiful picture by a non-student of the judge. This is really bias.

### **The Jury**

In picking a jury for his experiment Dmitri chose museum directors, art critics, art collectors and photographers. There has been objection to all but the last. Why? Why shouldn't a man who spends his own good money, thousands of dollars at a time, in collecting fine art have some knowledge of what he buys? Perhaps he had never considered photography as an art form because he was used to buying photos in his business for from three bucks to a thousand. But if you will recall that the fine paintings gracing the walls of our galleries were *commercial* in the beginning, so many of them being "commissioned," and that they rose in value because of inherent quality and grace, you can strike a balance against his commercial evaluation of photography by just setting cost of photo against price paid artist vs. present value of painting and potential value of photo.

Just what was this jury? What talents did it have to judge photographs? Were the members competent?

First, the two photographers, Edward Steichen and Beaumont Newhall. Two magazine art directors, from Vogue and Life. Two editors of art magazines. One agency art director (buyer of photography). One art critic. Two art collectors who buy commercial art and possibly photographs in their business. Four museum directors or curators.

That is a diversified jury.

They had only 438 photographs to study and vote on.

They did not vote In-Out-Hold. They discussed the prints, then voted.

One of the pictures received unanimous acceptance. Six got 11 votes, 4 got 10, 8 got 9 and 8 got 8, 23 got 7 and 35 got 6. Less than 6 votes didn't get in.

To the charge that this jury was not competent to judge photographs I would say they didn't need to be, they were judging pictures.

### **Why Not Salons?**

To the cry that they shouldn't have taken so many journalistic pictures when so many salons were available as a source, I have two answers: 1. Many of the great works of art are the journalism of their day. To record events and people, artists, wood engravers and etchers were commissioned (paid) to use their talents for that purpose. The results are widely used by photographers as source information for costumes, props, styles of dress and make-up. 2. Many salon exhibitors would not release their prints for such a long range project, though some would.

And a third answer to that, among the best camera artists today are some of these photo-journalists, though we never see them in the salons. There are a few, of course, I'm sorry they were not represented in this first group.

### **A First Step**

I believe that this is a sincere first step in a direction that can only aid photography. Dmitri spent a solid year preparing for it. If the exhibitions prove successful he will probably develop the idea further, include the real amateurs in his sources. Since he knows PSA he might ask us to be a collecting agency.

### **PSA Could Help**

This could develop in several ways. A special competition with a larger jury, carefully chosen. Or nominations by all salons of one or two outstanding prints. These could include pictorial, nature, color, journalism and technical. There are many lines along which this could be developed. These nominations and special entries, or invited entries could then be thinned down by a special jury. Perhaps Dmitri has this in mind.

### **You Can Help**

There have been several museums with a definite photographic slant. Their influence has been felt in both photography and art fields. Some small town art museums have made progress and attracted a following by using local photographic sources. This venture seems to be the first to attract a representative group of the important museums. We should follow it with interest and help it along as we should back anything which helps photography. That is the way of PSA and PSAers. There are many ways each of us can help if we look around.



The Reach

Paul D. Yarrows

# Summer

The  
pa  
is a  
Roches



The Flying Fisherman

Paul C. Clough

# er Salon

*This Selections from  
page the catalogs of  
is all the Rochester,  
best Pittsburgh, San  
Francisco Color  
and Newark Salons.*



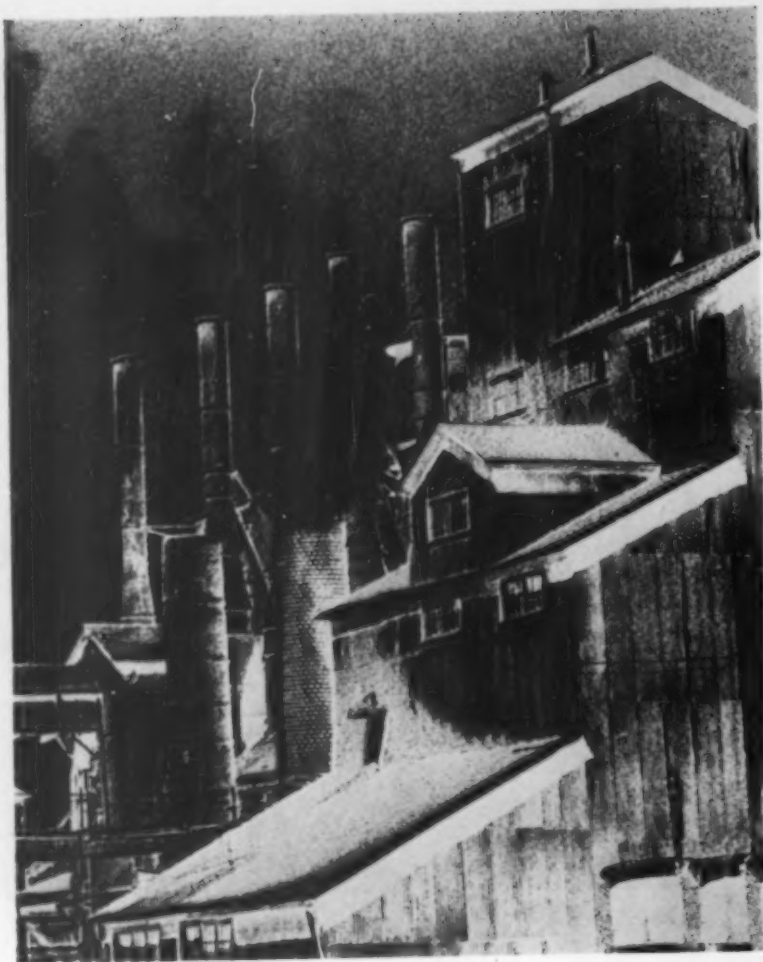
Rough Weather Ahead

James A. McVie, APSA



Through the Longhouse Window

K. F. Wong, Hon. EFIAP



Industrial Bas-Relief

Jay M. Rider



Even-Tide

Elwood J. Armstrong, FPSA



Because Rochester uses color in  
it's catalog only black and white  
prints are reproduced here.



Range Rider

Gilbert Lehmbeck, APSA



City at Night

John Dowalo

JULY 1959



Don and Dora

J. H. Vondell, FPSA



True Love  
Gretchen W. Wippert



Fungi Cycle

Grant M. Haist, FRPS



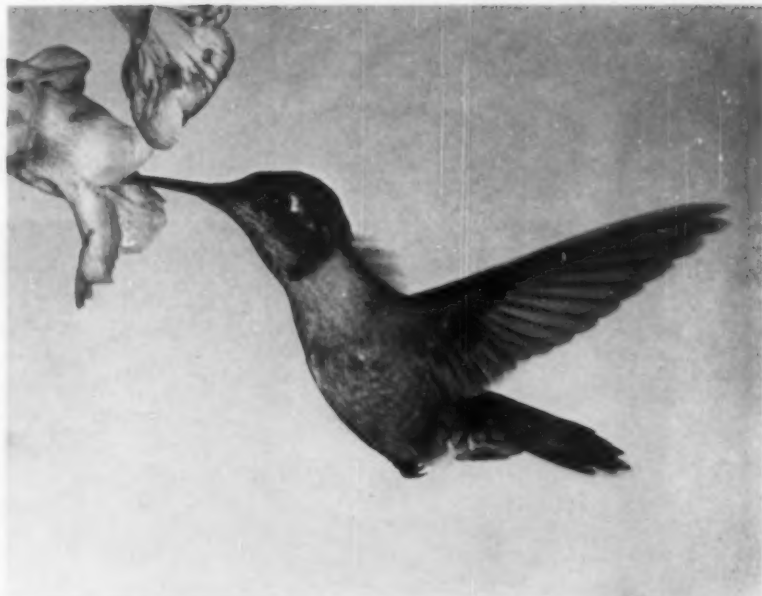
Mosquito—Spider's Prey

John Kohout



Long Tailed Weasel

Bob Leatherman, APSA



Black-Chinned Hummingbird

Louis B. Ziegler





Heron Hunting

Grant M. Haist, FRPS

*From the 1959 Pittsburgh Salon*



Iron Horses

O. E. Romig, FPSA, ARPS



Oluf Yulsgate

*Pittsburgh*

Ronald A. Greene, M.D.

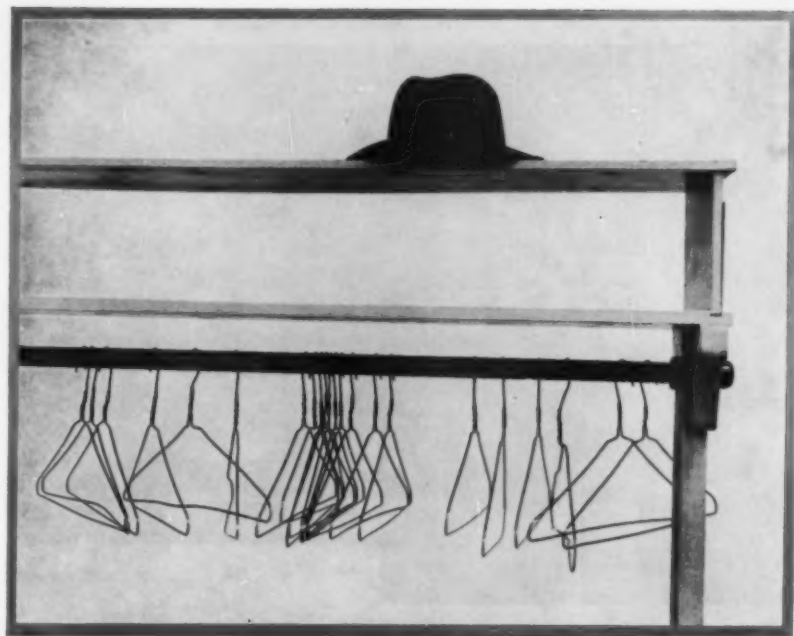


Solitude  
Fred Hankins

*Salon 1959*

Modern Painter

Dr. K. H. Wu, FPRS



Hat

Casper Paprocki

*From the*



Metropolis

E. E. Jacobs, APSA



Red Valve

Roy Simpson



A right to the jaw

Arthur Y. Neill



1959  
*San Francisco*  
*Color*



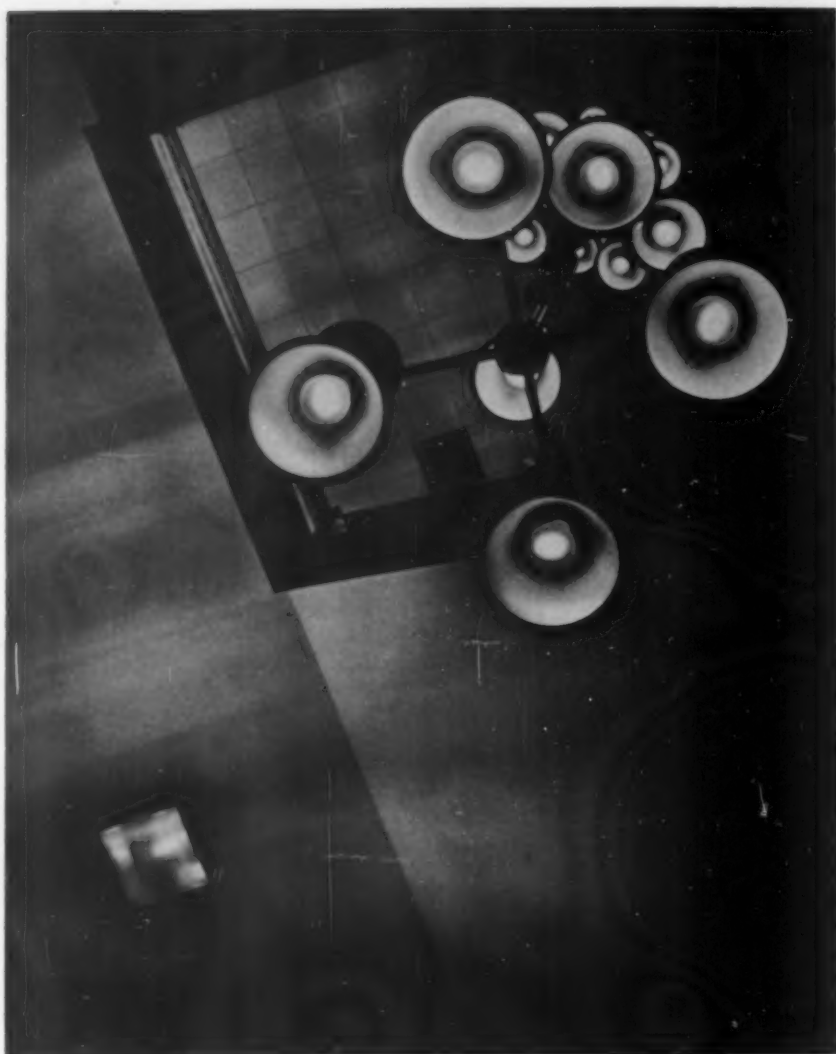
Casey's Rooster

Barbara Wehringer



Fourth Martini

Packer Brown



Lights

Paul D. Yarrows

*Newark*



China

Erwin J. Holtman

*Salon*



Si Si Sighting

Arthur M. Underwood, FPSA, FRPS

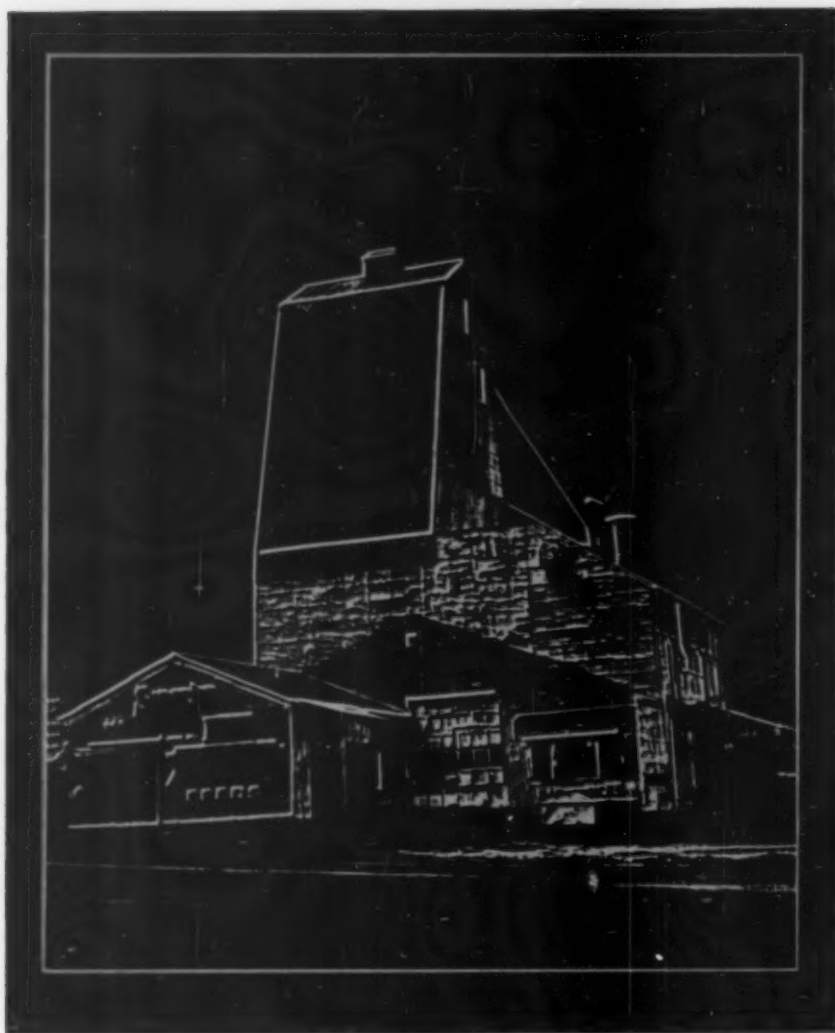
*Newark*





Barbara

Ted Farrington, APSA



Feed Mill

J. C. Holmberg

*Newark*



Here we have Donna Noble of the Patricia Lee Modelling School and Agency, St. Petersburg proving the attention stealing force of the light-trap. Turn the picture upside down, half close your eyes, and you will note more plainly how your subconscious has to fight the areas formed by body and arms in order to really "see" the face and figure. This is particularly true when there is a wide tone difference.



The camera position has been elevated; the white sky replaced by darker blue water, and so the light-trap has disappeared. Since a low camera angle is usually preferred for bathing suit shots, a K2 or K3 filter will darken the sky and accomplish the same thing in some cases. Don't use a red filter—it may give contrast in the other direction, and be just as bad, and it will take the color out of the lips and skin tones.

# Pose Pretty, Please!

By F. E. (Doc) Westlake, APSA, M. Photog.

## First of a Series

People are the subjects of more photographs than any other objects in the world; and considering Hollywood, perhaps of all other subjects combined. Yet the average photographer takes less time in studying "how to photograph the human body" than he takes in trying to compose an S-curve out of rabbit tracks in a sugar-snow. The object in presenting this picture series, of mostly "don'ts" is to emphasize the little errors which subconsciously make a picture second rate, rather than a photograph that can be labelled tops.

In any thoughtful examination of a pose, the artistic photographer must bear in mind that he is going to see many very horrible examples in the pages of magazines, newspapers, billboards, etc.; in fact, everywhere he looks. He will probably say to himself, "Who am I to criticize the work of George Grate? Why, he's nationally known; and probably received five hundred dollars for making that picture! Further, he's probably working with a model who knows "just what she's doing . . . never makes a wrong move, always takes a graceful position!"

The truth of the matter may well be, that George is working under the direction of an advertising agency art director; or a company advertising manager. And he'd better take them as the boss wants them, if he hopes to continue cashing three-figure checks. Actually there is a degree of sound reasoning behind some of the posing we see. The firm selling a dress may wish the model posed with arms akimbo to show a certain bust or waistline. But this does not reduce the attention stealing light-trap created by body and arms. In the accompanying illustrations we see two easily corrected errors.

Doc Westlake is an old timer in both PSA and the portrait business. In this new Journal series he plans to point out the many small differences between good and poor portraiture and model photography. We feel that in many cases it is not enough to show the best, if we show the worst along with it, you'll know what to watch out for. Good portraits can be made with most any camera but a longer lens does help. —db.



Donna is here showing the folly of being photographed in a sitting position on a hard flat place. She is "afflicted" with schal sitzplatz, flat fanny, call it what you will. But this you know, she doesn't have . . . she's real nice and curvy, not gross.



Here the error has been corrected by the very simple movement of having her sit more heavily on the off side of her buttock, raising very slightly the leg towards the camera, so that the stress of weight is eliminated. Perhaps, better yet is to have the sitzplatz camera-side extend over the seat just a trifle, as in this illustration. Another way is to have your model sit on a towel, scarf, etc., so draped as to hide the straight line.

# NEW 8mm KODAK



Kodak Cine Automatic Turret Camera, f/1.9, \$124.50.  
f/1.9 single-lens model, \$92.50.

KODAK CINE... *the finest name in movies*

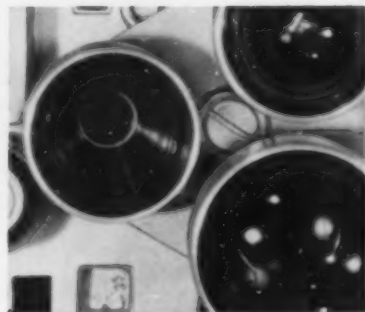


**Film-index dial** has film-speed settings from 10 to 40. Kodak Cine Automatic Cameras can thus adjust to any faster films of the future that may be developed. Control also lets you vary readings from meter dial.



**Meter dial** (left above) shows f/stop at which "electric eye" is holding diaphragm.

**Manual "lens-lock"** (right) holds lens at any setting. Lets you operate under unusual or extreme lighting conditions.



**Lens turret** turns easily, click-locks into position for 13mm standard, 6.5mm wide-angle, and 24mm telephoto views. Fine f/1.9 lens system captures sharp, crisp detail, has the speed to give you good exposure under adverse lighting.

EASTMAN KODAK COMPANY



# CINE AUTOMATIC CAMERAS

Accurate "electric-eye" meter and "lock-in" lens control combine to give you new creative freedom

From the moment you pick up a new Kodak Cine Automatic Camera you're free of the sheer mechanics of movie-making.

Worrying over lens settings becomes a thing of the past. You're free to concentrate on the real fun of movie-making—the *content* of your film.

You're free to think about camera angles, about posing, about the flow of your action.

You're free to organize your scenes bit-by-bit in your mind's eye and then to shoot them as effortlessly as you see them.

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This, then, is movie-making at its best. An "electric eye" for dependable exposure accuracy. A manual lens control for the flexibility you demand in a camera.

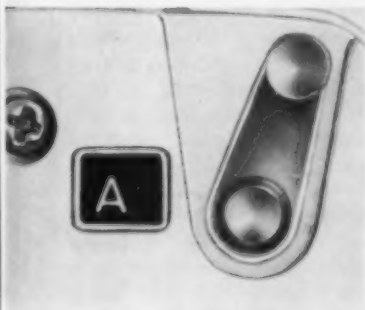
Get the feel of a new Kodak Cine Automatic Camera—turret or single-lens model—at your dealer's soon.



One-billionth hp motor powered by the energy of light operates this automatic exposure control

"Exploded" diagram shows how "electric eye" works. Prisms (1) collect light from scene and direct it onto light-sensitive cell (2) which converts light into an electric current. This current operates the tiny torque motor (3). Exposure is controlled by a precision diaphragm consisting of two thin moving vanes (4) which operate behind the lens. Lens is not shown.

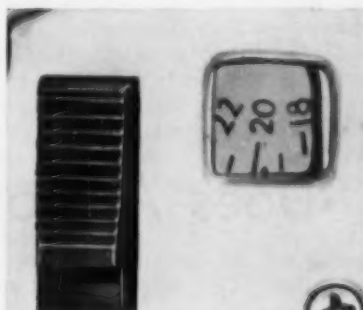
Elements within dotted line of above diagram are parts of the telescopic viewfinder which contains a low-light-level warning; filter indicator; field framer for regular, wide-angle, and telephoto views; and adjustable eyepiece.



**Built-in "Type A" filter** goes into place at the flick of a lever. Permits use of indoor Type A Kodachrome Film outdoors. An indicator in viewfinder turns orange, and the letter "A" shows in window in front of camera when filter is in place.



**Telescopic viewfinder** shows fields for all three lenses. Fields and lenses are coded for easy selection. Eyepiece adjustable to individual eye requirements. Bright spot in viewfinder turns dark when light is too poor for good movies.



**Footage meter** resets automatically when camera is closed after loading. Film release button can be locked for continuous operation.

Prices are list, include Federal Tax, and are subject to change without notice.

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## CINE SECTION

### A Cine-Section Special

# Sound With Motion Pictures *Is it necessary?*

WITH the great number of new filers who daily join the ranks of amateur movie making asking "is sound necessary?" the editor of the PSA Journal Cine-Section invites every filer to judge for himself.

In the belief that opposite views frequently produce new and enlightening information on many subjects the Cine-Section this month offers two differing views on the use of sound with motion pictures.

The article "DOES A MOTION PICTURE NEED SOUND?" was written by our capable and informed Division Chairman, George Cushman. It represents his view on sound with films. The article which takes an opposite view of the subject, "FILM & SOUND," has been written by Cine-Section Editor, Ed. Kentera.

After a personal discussion on the differing views concerning the subject George and I decided to let our many readers hear our views, then express their

own regarding this controversial subject, hence the two items related to sound.

What are *your* opinions? To which school of thought do you belong? Is sound necessary to a motion picture? Is a film enhanced by the addition of effective sound? Can the two sciences be separated? Your answers to these many questions will be welcomed. And the many and varied views which will be received will, at a later date, be condensed into another article expressing the cross-cut of opinion of our many readers. This cross-cut of opinion will be advantageous to all as it may bring to light many ideas and viewpoints not covered by the two current articles.

Please send all letters containing expressions on this subject to Cine-Section Editor, Ed Kentera, 4121 Campana Dr. Palo Alto, California. The opinion of the Journal Editor wasn't invited. He sneaked in!

## Does A Motion Picture Need Sound?

By George W. Cushman, APSA

Does the modern day motion picture need sound? We can answer that yes, and we can answer it no. It depends upon how you look at the motion picture.

Let's take the *yes* answer first, for it will be short.

If this question were asked of a theater owner, he would laugh at you. "Why, if I showed a film without sound, no one would come to my theater!" *Of course*, he would say, a film has to have sound.

If you asked the commercial film producer, he would say of course a film must have sound, there

is no demand for silent films. Everyone demands sound films whether it be for the classroom, the sales meeting, the church, club, or any place else.

If you asked the filer who enters his films in contests he would say, "Of course a motion picture needs sound. You can't expect to place in a contest these days if your film doesn't have sound. The winners are always in sound, aren't they?"

Now let's take a good long look at the *no* answer. In order to discuss it intelligently, let's consider just

what a motion picture really is. A motion picture is a means of *visual* communication. Note that all important word *visual*. When the motion picture was born about 70 years ago, it relayed its message to the viewer only by means of visual images on a screen. That is basic. That is fundamental.

There was no sound in those days. Sound was tried a time or two, but sound and motion pictures didn't get married until 1926. In other words for 36 years the motion pictures lived and grew and expanded without the accompaniment of sound. Notice too, if you will, that some of the greatest motion pictures ever made were filmed before the advent of sound. Eisenstein's "Potemkin," now generally considered as the greatest motion picture of all time, was a silent picture. Charles Chaplin's "The Gold Rush," considered by many to be second only to Potemkin, was a silent picture. Of the 12 pictures considered to be the best ever made (See Cinema Clinic for February) more than half were made without sound.

If any of you feel a motion picture must have sound, then way haven't any number of sound films been produced which are better than Potemkin and The Gold Rush and other great classics of the art?

The answer is simply because, as we pointed out a few paragraphs back, the motion picture is composed of visual images on a screen. It is with these moving images that it tells its story.

Let's look at an example: On the screen we see a dog barking. The scene tells us that the dog barks. What more is added to this message by including the sound of the dog's bark? Nothing. The shot of the dog barking cannot be improved or enlarged upon by adding the sound of the bark.

Let's take an example of a man getting in a boat, sitting down, picking up the oars, rowing the boat across the river, getting out, tying the boat to a nearby tree stump, and walking up the river bank.

Such a scene tells us the entire story. We see everything. Is sound needed? If so, how? There is nothing that any sound could add to the message shown us by the picture.

Well, then, you might ask, if a moving picture doesn't need sound, why is every picture today made in sound? Why, if the great masterpieces were silent, aren't more films today being made without sound?

The foremost reason why all films made today are sound films is that the public expects and demands sound. A silent film, to the layman, is out of date—amateurish—if it isn't a sound film it is behind the times. But the layman doesn't know a thing about sound and motion pictures. To him, a sound film is one which is accompanied by noise of some kind emanating from a speaker placed somewhere close to the screen. If, when the opening title starts, some kind of noise comes from the speaker, he is satisfied and he says the film is a sound film. He is pleased and satisfied.

Now the strange part of it is that he will gladly accept a silent film if there is some kind of noise coming from that speaker. And very often that is exactly the situation. I have seen many films, professionally made, and so have you, that are essentially silent films,

but there is a so-called narration and clumsy musical score that goes along with it, just so it can legally be called a "sound film" and it gets wide acceptance from the public.

Some of these very films would be as acceptable if not more so if the clumsy music and incongruous narration were not shown. We could give our full attention to the picture on the screen. But we are subjected to this noise because it is the "custom," the public "demands" it.

Now another strange thing is that many of the finest sequences in our sound films today are essentially silent in their nature. The sound does not add one iota to their effectiveness or to the story they are telling. Many amateur filmmakers make fine silent films, then spoil them by adding sound—simply because they feel that as a silent their film would never stand a chance in a contest. (Judges would do well to discount a good silent film that is spoiled by having sound added to it that detracts from the picture.)

But, you say, can't sound do *something* for a picture? Yes, sound can, but the trouble is it seldom does. Sound, if used, should be made a part of the picture—an integral part—so much so that the picture is incomplete without the sound. This means considering the sound when the film is being drafted, and not merely adding sound to a silent film that doesn't need it.

Let's look at some examples of how sound can be made a part of a picture. Let's go back to the example of the dog barking. The picture tells us the dog is barking, so the sound isn't needed. Although it isn't needed, no harm is done by adding the sound. All well and good.

But, what is the dog barking at? The picture doesn't tell us that, neither does the bark. Suppose then, right after the sound of the bark, we record the sound of a cat's meow. We do not show the cat, but we play the sound of the cat meowing. Now we are using sound. There is no picture that tells us what the dog is barking at, but the sound does. The sound has a reason for existing. It adds to the film. It tells us something the picture of the dog alone does not tell us.

Let's look at another example a bit more advanced. Suppose a mother and daughter are having an argument and it develops the daughter has been caught stealing in a local department store. The mother reprimands her, tells her she will have to call the police, much as she hates to do so.

The camera at this point stays on the girl's face, but the mother leaves the scene. The audience does not care how the mother dials the phone, but everyone watching the picture will surely want to see the reaction on the girl's face as she realizes her mother is actually going to turn her in. So, with the camera still on the girl, we hear from the sound track the dialing of the phone. At this point the sound is doing something the picture alone cannot do. We are being told, via the sound track, that the mother is turning her daughter in, and we see the reaction this drastic action has on the daughter by watching her face. This is using sound—and in a dramatic manner superior to that possible with picture alone.

## MOVIES

The mother might quietly reappear in the corner of the frame, and a few seconds later we might hear the sound of a police siren coming from the distance, increasing in volume, indicating the police are on their way. The siren grinds to a halt and a few seconds later we hear a pounding on the door. At no time do we see the policemen, and at no time do we need to. Is it not better to keep the camera focused on the girl's face? Are we not more interested in her reactions to these things going on about her—these things which are brought to us solely by sound?

Now it will be claimed that the dialing of the phone and the coming of the police could just as well be shown with actual shots of these bits of actions—short shots to impress us that these things were taking place? Yes, that is true. Would the film be *better* if the actual images on the screen were used instead of the sounds? That is debatable. But would the shots have been more in keeping with the motion picture art? Yes. Why, then, use sound if silent treatment would be better? For the reason that if we must use sound—if we are forced to use sound—if the public demands we show them a sound film, then let's *use* sound—*really* use it—really make it a part of the picture, and not merely settle for some unrelated noise coming from the loudspeaker beside the screen.

What about music and sound effects? Do we need them? Again the same answers apply. If we see a train coming down a track, do we need the sound of that train as well? Not to tell us the fact that the train is coming, but if we want to create realism—

if we want our audience to have a fuller sense of the train actually coming down the track, then the sound of the train does serve a purpose, though secondary.

Music can be used to strengthen a scene, to establish a locale, and to foretell coming events. But how many of us use music for such creative purposes? Too often music is used to fill the gaps between sentences in the commentary. Too often no music at all is better than what the producer has given us. Too often the same musical tempo or theme is used throughout the same picture, and though the tempo of the film may change several times, the same musical score beats out at us until we tire of the picture and the producer knows not why.

Too often films are illustrated lectures. That is, the so-called scenario is written from the standpoint of what the narrator will say. Then the pictures are considered second and they serve no other purpose than to illustrate the narrator's beautiful words. This is the greatest blasphemy of the motion picture art, yet we see these so called motion pictures time and again, thrust upon us by public relations firms who use the media of the motion picture to subtly sell their client's products or prompt us to donate to a worthy cause. Run one of these films some time without the sound turned on. No Chinese puzzle was ever more confusing.

But don't blame the producer too severely. He produces only what you and I will accept and ask to see. As long as we, the public, will accept any old noise that comes from the speaker and call the result a sound film, we can expect a continuing overflow of this type of films to be thrust upon us. But as for those of us who like to improve our motion picture techniques, let's not merely add sound because we have to. Let's use sound because we can.

A motion picture doesn't have to have sound, but since sound is here to stay, let's make it an integral part of the production, not a useless appendage.

## Film and Sound

By Ed Kentera

Yes, naturally, film needs sound. From the very beginning motion pictures were in need of sound. The pioneers of the art recognized at once that they had discovered an entire new medium of expression but that they had only given it half-birth. Early efforts to combine sound with film were unacceptable for a number of reasons, mainly because electronic voice amplification had not been invented as yet. It would

be impossible to fill a large auditorium with sound using any of the then available methods. Sound on film would have to wait. But sound with films would not, and did not wait.

At the start of this article it was stated, *NATURALLY* film needs sound and this is true. What is more natural than to hear the sounds of the scene we see depicted on the screen. This is a realistic art and



though, to quote a famous Chinese proverb, "one picture speaks a thousand words" it most certainly is a more natural picture to hear the song of the bird as well as to see him sing.

There exist two schools of thought on the subject of sound with motion pictures. Each differs from the other on various points. Those who feel sound is not necessary say, among other things, "motion pictures are a pantomimic art in which action rather than words may convey a feeling. To a degree this is so. But why deprive our senses, particularly that of hearing, of the full impact of the scene portrayed. The art of pantomime is most interesting and fascinating, of this there is no doubt. The early so-called silent films depended heavily on such pantomime to assist in the telling of a story. Viewing these films today we may still enjoy, and even laugh, at the action of many of the early artists. But by today's standards much of the action portrayed in these pioneer films is ludicrous. Why? Simply because such over-emphasized acting was not natural. Why was the action over-emphasized? Simply because the screen lacked a voice.

There is no need to fool ourselves, motion pictures have never been silent. Outside of early laboratory experimental films and "pulse of the public" test showings, films have always been sound films, so to speak. Without an admission of age, I say that among the many hundreds of "silent" films which I observed during my youth and later years I have still to see my first truly silent film. That is, of course, other than the films which are produced by the amateurs of the world.

Name any number of the early "silent" epics and you may be assured their showings were accompanied by sound of a sort. In those days the hero made love to the beauties to the strains of a selection of "love mood-music" played either on a tinny piano or a full orchestral ensemble depending on the size and quality of the theatre. (Both used the same cue sheet!) It was recognized even then that music befitting the action portrayed on the screen was an important asset towards producing the desired mood in the viewing audience. Suspense, mystery, chaos and all other action presented on the screen was always more moving when the "music-sound" keyed the viewer to the mood desired by the producer. This enabled him to slowly reduce the amount of "over-acting" which is essential to a truly silent film and to enlarge on the possibilities of sound and sight movies which would be more truly natural. The effect of music stimulus is well known and even in the earliest films the producers had provided the audience with an almost complete presentation. It remained only for the inventors and engineers to give us "talkies" for a full realization of the then new art.

Even by the motion picture standards of today acting or "pantomime" is not a forgotten art. Sound tends only to embellish the art. To add the emotion provoking effects which enable the actor to more fully engross his audience in the character portrayed. This, of course, means the perfect "marriage" of sound and sight, a condition in which the viewer is only aware

of the "whole sequence" and does not "divorce" the sound from the action. A less discriminating use of sound would provoke a disturbance in which the viewer would be at a loss to fully understand the emotion desired by the producer. The "effective use of sound" is a standard by which there is a true association of sound which is complimentary to the action.

The followers of the "sound isn't necessary" school maintain that the true art of filming is contained solely in the acting of the scene. If this be so, why then, during the era of "silent" films, was so much of the action filmed with the accompaniment of a live off-camera orchestra? Here, again, the answer is most simple. The off-camera music was provided to inspire within the actors the emotion required to convey the intent and feeling of the scene. If such inspiration was required to bring about the finest acting from the actors it was only natural that the same music would inspire similar emotions from the audience.

Naturally, many effective moods are produced by complete silence. Scenes in which there is an element of mystery, action which portrays dramatic suspense and numerous other instances wherein the mere absence of sound creates a greater effect upon the viewer become acceptable silent passages in any film of this nature. One may even say that the absence of sound in such scenes is a sound in itself. In such silent passages of dramatic importance the audience is, in a sense, listening. There is an air of expectancy wherein each viewer has silently heard his own personal interpretation of the action being shown.

The amateur filmer has chosen for himself a field in which he must become not only filmer but a true artist capable of creating a "complete art" combining sound and sight to a perfection worthy of his abilities. We must remember that only we amateurs have produced a truly silent film and that true progress in our chosen hobby is dependent on an acceptance of the fact that there has never been a "silent" film. The mere fact that it becomes necessary to "explain" or "describe" our films proves the correctness of the above fact. It matters not that the voice, music or sound effects come from a source other than the film, the important item is that it accompanies the film. This makes whatever sound is used a part of the film and as such it is contributory to the art as a whole.

Although a majority of today's filmer-lecturers produce their films as silent films they are never shown as such. Each film is shown before a group accompanied by a well prepared script allowing narration suitable to the action presented. Here again, is proof irrefutable that silent films "just don't exist." These films become intimate, more dramatic and intense because of the narration which covers the subject.

To say motion pictures do not need sound is like telling the famous French chef that his cuisine doesn't need his specialized seasoning. Without it he may still concoct an item of food. But will the result be a gourmet's delight?

*A "fifth column" elbows  
into the argument, read on—*

# An Extra Oar Muddies The Water

Can't these arguments wax hot? Both participants sincere, each sure he is right. So here are some added thoughts which contribute little except to point out there are more than two sides to this particular dissonance.

I have produced silent films. "Sound" films. Talkies.

I made them as equipment became available for each improvement.

I also made all three types not simultaneously but within the same year.

George forgets that the silents had a muted voice. Titles. Picture alone was seldom enough to convey a story, even with the horrible mugging then called acting. Titles substituted because technology had not yet evoked a suitable substitute.

Foreign films are our present-day equivalent of silents. My bi-lingual friends tell me the English subtitles often tell a different story than the one recorded as dialogue in another tongue.

I made many of those blasphemous films that George speaks of. One of them, made without any script at all, shot off the cuff as opportunity presented, did real well. We made scenes on the subject all over, strung them into a picture, went back to one location with a sound truck because the scene shrieked for live sound, that of an auction sale. We strung words together for the narration, picked some music to fit and called it a picture. After serving its prime purpose we entered it in the 1939 Rome film arts competition. It won the Grand Prix, the gold medal.

I disagree that certain media were destined for a particular kind of application. These two incidents help prove it, I think.

I proposed doing a certain film in color. My boss disagreed, with some heat. His reason? "If God had wanted photography to be discovered in natural colors, he would have arranged it that way. Black and white is the only true photography."

In the early days of talkies George Arliss was a popular star of films with historical backgrounds. With years of stage experience, the man was one of the great actors of all time. His mastery of pantomime, the under-played kind, so deftly performed that the most untrained viewer could understand his message, was carried over from stage to screen. Each of his great films had a long sequence devoid of sound. It was always at the crisis of the story. It is said that the head of his studio on seeing the day's rushes of the first such sequence, said "Where's the sound?" It was explained there was no sound over this sequence. "No sound! Don't you guys know I'm paying fifty cents a foot royalty on that sound track and I want something for it."

If I were the judge of the discussion in this section, I'm afraid I would designate both contestants as losers. Their discussion covers one narrow aspect of filming. It also smacks a little of what I call the Hollywood treatment. (Definition: Somebody discovers a new trick, a new story angle, a new theme, everybody copies whether it fits or not.) Filming is only one aspect of filming! By that I mean that camera operation and application, like sound, is only a little bit of what makes a good film. Check off these: story or idea (theme), direction, acting, wardrobe, editing, props, locations, lighting, filming, titles, sound. *Not a single one of these will make a motion picture.* The bare minimum is three. Theme, camera, editing.

Where a person shows stature as a filmer is in presenting his theme in understandable form within the limitations of his equipment and method without having the limitations show. *This* is neither easy nor difficult, it lies between, it changes with experience and with knowledge gained and applied. Restraint is an essential part of it.

This extra oar signs. . . db.

## Remarks On Panning

By Paul A. Brundage

Panning is an important motion picture camera function and must be performed with a certain amount of skill and forethought.

Pan, or panning, is the word used to indicate the horizontal movement of

the camera from left to right, or right to left, as the case may be. Tilting is the word used for the vertical movement of the camera whether it is being used in an upward sweep or in a downward movement. In either event the word

PAN has come into common use to indicate movement of the camera in any direction.

Before shooting a scene with camera movement it is wise to go through the sweep of the pan several times. Smooth-

er action will be the result for you will:  
 1—Get the feel of the camera in motion.  
 2—You will be able to control the speed of the pan.  
 3—It will enable you to locate the stopping position of the pan.  
 4—Ascertain mechanical problems which may be encountered such as a too tight or a too loose tripod panning head.  
 5—Detect an uneven horizon line indicative of a tripod which has not been correctly set. Be sure to rehearse the pan several times for a much smoother panning scene.

### ***Have a reason***

Of utmost importance in the movement of a camera is that there must be a reason for doing so. Moving the camera requires a certain amount of planning to obtain smooth action and must be properly timed and stopped in the proper position. Before panning think—"Do I have a reason to pan?"—"Wouldn't a series of non-moving scenes do just as well?" If there is a reason then by all means put that reason in the film to justify the panning.

The purposes of panning are unlimited. Here are a couple of examples:  
 1—A medium shot, or medium close-up of a person may be shown looking toward something. We don't see what he is looking at. This scene may properly be followed with a panned shot of a mountain range. Now we have a reason for our pan for this is what our observer was viewing. The mountains and the view are grand but far too large for the eye to capture all at once. Our observer now slowly turns his head and takes in the entire panorama. Once the purpose is established we may even use two or three scenes all panned. Example 2—Here we do the opposite and do not show a reason for the pan but start with a panned scene and then follow up with our reason. Pan down a road and stop at a barn. Then in the next scene we do a close-up of the barn and show all the interesting things in or about it. In panning down the road the eye was led to the scene. Don't pan just because the camera can readily be moved or because the field covered by the lens is too small, put some thought into the reason behind the pan and put it in your film.

One of the great faults to be found in the pan and tilting shots is that the cameraman has not studied the view in his viewfinder. It is quite common for a cameraman to locate the area of scene he wishes to photograph, line this up, shoot it and pan away from it to an area of lesser importance and much poorer composition. This is one of the great faults of the amateur moviemaker. Use

the Viewfinder. And take time with the pan. This is the simplest remedy for correcting panning faults. Make certain in advance what the most important part of the scene is and end the pan on that scene. Remember you are leading the eye to something, don't disappoint it.

Another fault, although not as common, is the continuous moving camera. Here the scene starts with a roving camera and ends with the camera still in motion. This creates a question in the minds of the audience: "Did I miss something? Was there something at the start of the scene I wanted to see?" This type of panning will leave the audience restless and unsatisfied. However, you may have a reason for the use of this type of panning in your film. It is frequently used for creating a mood of restlessness and anxiety (especially if the panning is clashing) in the minds of the audience.

Another common error which should be avoided is the mixed panning. This is where the camera moves first from left to right and in the next scene moves right to left. Of course, the exception to this rule is wherein such action may be required for completion of a sequence.

### ***Pan s-l-o-w-l-y***

It has been said many many times that if you must pan, pan very very slowly, and if possible always from left to right. Surely we should pan very slowly if the pace of the film demands it, but we should not follow this rule if the film is going along at a good fast clip. For example if we are making a film picturing our vacation and we want the audience to see all the beauty we observed, a very slow pan is in order for it shows we are in no hurry to leave this beautiful country and the order of the day is relaxation. On the other hand if we are setting a fast pace in our film it would then be permissible to use a fast pan. By leading the eye to another area with a rapid pan we immediately identify that area as the only important scene in the telling of this sequence. When on vacation we can take our time and enjoy the view, but who cares what the view is when interest is somewhere else. If we are looking at a mountain and someone cries "fire," our head will spin to locate the position from which we heard the cry. At a time like this we'll not care what beautiful scenery there is between us and the fire. Suit the speed of the pan to the tempo of the film you are producing.

Many filmers say pan from left to right for that is the way in which the



eyes move when we read. That may give a pleasing pan but it may also move the camera from some very fine composition to a much lesser scenic area. Always pan into the best part of the picture regardless of direction unless the pan conflicts with the preceding or the following scenes. Remember the direction of your panning so the scenes you shoot will not conflict with one another. Should this occur put in a cut-away shot or add a scene between the conflicting shots and this will break up the conflict.

Remember the tilt or the pan of the camera takes the eye of the audience somewhere. Don't lead the viewer's eye to a point in your picture and then just leave it there. Bring the camera back to the point at which you left the observer, or take him back to the camera. For example, and this is a very common fault, the camera is tilted upward to the top of a mountain, cliff or waterfall, often the following scene is a telephoto shot of the top. At this point the cameraman usually goes on to other scenes which have little or no relationship to the object the camera has been tilted up to. He's left us at the top while he wanders off. There are two solutions to this situation. 1—Take the camera to where the pan or the tilt ended, follow the upward tilt with hi-angle shots looking downward. We have completed the sequence and we can go on to other scenes. 2—In this solution the eye is brought back to the camera. If we tilt the camera upward we can cut in a scene showing our observer looking upward. Now we have returned the audience to the location of the camera and we may continue shooting other scenes.

### ***Panning is important***

Let's remember that panning and tilting are very important functions of cinematography for: 1—It enables us to lead the eyes of our viewers to the main points of interest and the highlights of the scene very much in the same fashion as we tilt or turn our heads. 2—There should be a reason for camera movement or confusion may be a result of these movements. 3—Let's pan into the most important part of our scene and not away from it. 4—And think of why you are panning and what the result will be on your audience.



# Cinema Clinic

Conducted by George W. Cushman, ASPA

## British 'Ten Best'

I have just received a notice about the British "Ten Best" films being made available for showing over here, and was interested to note one amazing difference between their presentation and ours.

It seems that in London each year these prize winners are presented for several days in a downtown theater. Let me quote from the announcement:

"The premier was presented for a ten day season (24 performances) at the National Film Theatre in London during which time a selection of the runners-up was also shown. It is perhaps of some significance that this season was for a longer period than is devoted to many professional films."

The great difference, obviously, is that the British Ten Best films are shown in a theater in London open to the public, and, I imagine, charging admission. Note that the theater ran the films for a ten day period—a total of 24 performances.

How would our own Ten Best winners fare if shown in a theater in our biggest city, New York, or any other city? Would any theater owner be interested in running them? Probably not. Yet in London these films must appeal to the public sufficiently to warrant their being shown for more than a week.

Why?

Is the public in Great Britain more interested in the work of the amateur than in this country? Could our Ten Best films be shown in a public theater in this country to advantage? Would our public patronize the showing?

Perhaps in Great Britain the amateur cine clubs advertise this ten day booking and make every amateur filmer aware of the showing, so that the audience for the exhibition period is largely filled with amateur filmers interested in seeing the work of other amateurs.

Should we try to match this performance in this country? Would New York be the city? Or perhaps Hollywood? Perhaps amateur films would stand a short showing in any of our major cities. It might be a few years before the innovation caught on, but perhaps in five years or so this type of film exhibition would catch on to the extent that it would have a considerable following by the general public who can find an in-

terest in the non-commercial film in which the amateur likes to experiment.

At present our annual Ten Best show, which normally includes about six of the winners, may be seen only in the various clubs which rent the films and show them. It is true a lot of people sympathetic to the amateur film come to the event, but it is much different than offering the film to the general public and in a commercial theater.

Should we consider trying it?

The announcement continues: "The competition is the biggest of its kind in the world" (how do you measure how big a film contest is?) "and this supremacy has been assiduously built up not because there is any particular virtue in numbers but because the popularity of the competition helps to attract the audience which is so necessary to the amateur film maker."

I cannot agree that an audience is so necessary to the amateur film maker. An audience is exceedingly vital to the commercial film maker, because the commercial film maker must have a paying audience in order to pay for his production and to make any money.

Since the amateur filmer does not have to depend upon a big paying audience, he therefore does not have to depend upon any audience at all, and I cannot see how it can be said that an audience is necessary to the amateur film maker. I would like to know how anyone arrives at that conclusion.

We all know there are many egotistical filmers among us who want to show their self-esteem efforts to millions of people, and a big audience feeds their ego, but I have found these filmers to be in the minority, thank goodness. If every Tom, Dick, and Mary who made amateur movies insisted on big crowds viewing their humble efforts, the amateur film would soon have an exceedingly poor reputation.

The amateur enjoys film making for the fun of making the film, of editing it and of creating something on the screen which did not exist before (except those who use their cameras for nothing more than to merely record what is before them). Any amateur who begs anyone to see his efforts is conceited and egotistical enough to be saying in effect "My films are wonderful. You must see them." Instead, he should make his films so masterfully that his

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friends will ask to see them, and then recommend to their friends that they also see them.

Luckily, most amateur filmers make films for the fun of making them, and don't use their cameras as the means to a large audience which will applaud them and compliment them (often with tongue in cheek) and say what a wonderful filmer they are.

If a fellow makes a good film, he never has to go in search of an audience to see it. Isn't that true?

## Movie Course

Next month the Journal will present the first of 20 lessons on motion picture making. These will appear one a month for two years.

These lessons are designed to be given at Cine clubs especially for embryo filmers. Is your club planning to hold such a course based on the lessons? Full particulars may be obtained by writing to Esther Cooke, APSA, chairman of the committee supervising the course, 407 Spring Street, Albany 3, New York.

## Sound Ideas

If you have been interested by our recent articles on sound, and the bug is about to bite, you can get a helpful guide prepared by James W. Moore, former Editor of Movie Makers, which covers the use of dual and multiple phono turntables, speed control, synchronizing, dubbing to tape and other basics by writing George K. Culbertson, 2515 Novato Place, Palo Verdes Estates, Calif., and asking for the reprint he is offering through the PSA Journal. It's free.



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Ave., Portland 13, Oreg. 5'59 C

Claxton Seale  
WALSH, Frank W., 1005 W. 4th St.,  
Azusa, Calif. 5'59 CNJPT

David M. Stroup  
WARNER, Harold, 16502 S. Ritchey  
St., Santa Ana, Calif. 5'59 MS  
Mrs. Vera Haven

WEGNER, Walter O., 3208 N. 47th St.,  
Milwaukee 16, Wis. 5'59 CP  
Donald K. Merson

WHITE, Richard D., Box 1054, Sinton,  
Tex. 5'59 C  
John B. Stewart

WHITTLES, Dr. Lee Jay, 2205 Main  
St., Glamorganbury, Conn. 5'59 CNP  
Earl H. Hodge

WHITTAKER, Miss Lydia, 4054 Tan-  
talus Dr., Honolulu 14, Hawaii 5'59  
C

Walter L. Davis  
WILSON, Dr. Gerald A., 4800 Leslie  
Ave., Detroit 38, Mich. 5'59 C

Norman H. Benson  
WINSTEAD, Miss Martha, 51824 Lilac  
Rd., South Bend 28, Indiana 5'59 CN

Mrs. Edna Mae Engle  
WOOLSON, Helen C. (Mrs. L. Irving)  
715 N. Glangary Rd., Birmingham,  
Mich. 5'59 C

J. Elwood Armstrong  
ZEIHER, Bernhardt G., P.O. Box 627  
Sandusky, Ohio 5'59 PT

M.C.  
ZUKOWSKI, Miss Alfreda M., 1647 N.  
Paulina St., Chicago 22, Ill. 5'59  
CNPST

Henry H. Erskine

#### NEW CAMERA CLUBS

BISBEE DISTRICT CAMERA CLUB, %  
Robert E. Butler, Box 1002, Warren  
Ariz. 5'59 CNPT

M.C.  
CADDO CAMERA CLUB OF TEXAS,  
% Ken R. Nichols, 105½ Johnson St.  
Marshall, Tex. 5'59 CNJPT

Rohmer B. Beard  
CATONVILLE CAMERA CLUB, %  
Leland A. Graham, McDonough  
School, McDonough, Md. 5'59 CPT

George W. Elder

CENTRAL COAST COUNTIES CAM-  
ERA CLUB'S COUNCIL, % Mrs.  
Gertrude Pool, 1628 Mariposa Ave.,  
Palo Alto, Calif. 5'59 CP

John D. Staricco  
CLUB FOTOGRAFICO DE GUATE-  
MALA, % Jose Luis Perez Riera,  
Avenida Del Hipodromo 8 - 11, Zona  
2, Guatemala 5'59 CP

V. R. Friend  
COAST CAMERA CLUB, % Thomas B.  
Groh, 3318 Corlies Ave., Neptune,  
N.J. 5'59 C

M.C.  
CORNWALL PHOTOGRAPHIC CLUB,  
% Mrs. J. S. Lovell, 11 Adolphus St.,  
Apt. 1, Cornwall, Ont., Canada 5'59  
CNPT

M.C.  
COUNTRY CAMERA CLUB, % Rich-  
ard E. Fagan, 76 Harris St., Ken-  
sington, Conn. 5'59 C

Alex Potamianos  
GROUPE A DE BRUXELLES, % Paul  
E. Gonsens, 150 Avenue Charles-  
Quint, Brussels, Belgium 5'59 P

M.C.  
H.M.C. DOCKYARD CAMERA CLUB,  
% A. Lincoln, 1330 Thurlow St.,  
Victoria, B.C., Canada 5'59 CMP

James A. McVie  
HART HOUSE CAMERA CLUB, Uni-  
versity of Toronto, Hart House,  
Toronto 5, Ont., Canada 5'59 CP

Dr. Edwin E. Amsden  
MASONIC CAMERA CLUB, % Russell  
M. McLaren, 37 W. Main St., Fredon-  
ia, N.Y. 5'59 CP

M.C.  
MATHER MEMORIAL CAMERA CLUB,  
% Don Neal, Jr., Mason's Trailer Ct.  
Jackson Run Rd., R.D. 1, Warren,  
Pa. 5'59 CJPT

C. J. Crory  
MINNEAPOLIS STAR TRIBUNE CAM-  
ERA CLUB, 425 Portland Ave., S.  
Minneapolis, Minn. 5'59 CP

Mrs. Elsie B. Westmark

NEWTON CAMERA CLUB, % Clar-  
ence Roelle, 105 Brewster Rd., Wal-  
ham, Mass. 6'59 CP

M.C.  
NORTH BABYLON CAMERA CLUB,  
% Jack Wexler, 42 Herman St., Baby-  
lon, N.Y. 5'59 P

M.C.  
OSTERREICHISCHE GESELLSCHAFT  
FUR STEREOSKOPIE, % Herr  
Fritz Sablarnig, Westbahnstrasse  
#25 Vienna 4, Austria 5'59 S

Mrs. Ruth Bauer  
PORTLAND CINE CLUB, % Mrs. Lois  
McAllister, 5943 N. Kerby, Portland,  
Oreg. 5'59 M

Dr. George Paato  
PUGET CAMERA CLUB, % Marion W.  
Miller, 9212 - 21st St., S.W., Seattle  
6, Wash. 5'59 C

Al Deane  
SAN DIEGO FIRE DEPARTMENT  
CAMERA CLUB, % M. J. O'Hara  
3681 Van Dyke Ave., San Diego 5,  
Calif. 5'59 CJP

M.C.  
SEQUIN AMATEUR PHOTOGRAPHIC  
SOCIETY, % George Hodge, 1064 E.  
Walnut St., Sequin, Tex. 5'59

M.C.  
STEAD SERVICE CAMERA CLUB, %  
Miss Rose Terzian, Stead Air Force  
Base, Reno, Nev. 5'59 CP

John A. Riggs  
STEREOSCOPIC SOCIETY OF GREAT  
BRITAIN, THE, % H. J. Mobbs, Gen.  
Secty., 12 Ruskin Rd., Carshalton,  
Surrey, England 5'59 S

Melville Collier  
TITUSVILLE CAMERA CLUB, % Wm.  
G. Cogan, Y.M.C.A., 201 W. Spring  
St., Titusville, Pa. 5'59 CP

M.C.  
TRI COUNTY CAMERA CLUB, % Ed-  
ward Jerry, 262 Wilson Ave., Kearny,  
N.J. 5'59 CP

Dr. Samuel H. Wilde

## Every Member Get A Member

#### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color .....	( )	Photo-Journalism ..	( )	Stereo .....	( )
Motion Picture ..	( )	Pictorial .....	( )	Techniques .....	( )
Nature .....	( )	My choice of one free divisional affiliation is: (please print) .....			

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE PRINT OR TYPE	Name	Mr.	.....
		Mrs.	.....
		Miss	.....
	Street	.....	
	City	.....	Zone..... State.....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional: the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband-and-wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

## COLOR DIVISION

### Star Ratings Prints

Eileen Widder      Larry Young  
★  
Ed Willis Barnett

It feels nice to rejoin the human race.  
If that statement confuses you, and I planned that it should, let me explain.

For the past year, Ye Ed, being somewhat under the weather, has been getting out this Journal under some handicaps. Things finally got so bad the family doctor said "To the hospital you must go!" So he punched holes, took pictures inside, experimented in chemistry and finally pronounced me still living. The vacation did me good and I feel almost human again. By the time you read this I hope the application to rejoin will be fully approved and although I never kidded myself that I was normal, I'm closer to it than I have been in several years.

Confession being good for the soul, they say, this is my confession. It explains in part the dilatory handling of your correspondence, some of your manuscripts. The times I felt able to work were devoted to producing the Journal. With the help of the marvelous woman who is my wife, and the aid of our printer, whose staff has time and again exceeded the terms of our contract in giving us superlative service, I've managed to deliver twelve copies a year to the postman.

I have hopes the return to a healthier body will eliminate many of your complaints against the Journal Editor. My sincere apologies if I have slighted you. I'll get caught up soon.

Having more time to read in a hospital bed we read all the items in the daily press. One we feel is important to us as photographers.

The item was about the current pornography drive. It concerns you as a PSAer in two ways. Since we are all most interested in photography as an art, it is up to each of us to combat anything which degrades our art. Many of us are interested

## STEREO DIVISION

### Star Ratings

R. B. Doherty      John Paul Jensen  
E. D. Hewes      Stan J. Nowak  
Karl Struss  
★ ★  
G. W. Becker      Leona Hargrove  
Helen W. Erskine      John R. Hogan  
★  
Barrie H. Bieler      Ron Fredrickson  
Lucia Brann      Austin E. Hayes

in figure work. We have high standards in this field and only the most prudish can see filth in the figure studies we display and which are often printed in the Journal. The fact that we do print nude studies puts us in a sensitive position solely because of the criminal acts of a small group of greedy leeches who will do anything for a fast buck. No defense of our efforts as a group or as individuals should be necessary. We are artists, some good, some struggling to be good. We can combat the situation by aiding the authorities in wiping out the threat created by the pornographers. And remember that this extends to the movie field!

The smut players use the mails to peddle their wares. They buy and exchange mailing lists. Our Directory is a mailing list. They can swipe or borrow a copy, they can get one honestly by becoming a member.

The new laws to deal with this traffic are showing that this filth traffic can be combated by the law. But the law needs the help of every one of us. And it is simple for us to help. Here is what to do:

**If you receive a mail-order offering of "hot" pictures, stag films, suggestive movies or slides, put the literature back in the envelope in which it came. (This is important, the postmark shows the mails were used.) Put the whole mess in your own envelope and mail it to your local postmaster. He will forward it to the postal inspectors and they will have another case against the peddler. Be sure to enclose the envelope you received.**

This suggestion is made by your editor, it is not a stated PSA policy and has received no Board action. I make it because my son has been a target for these mailings in the past and now that there is a way to fight back I want to pass it on to you.

"Coincidence" has brought an interesting flood of letters and articles. Ye Ed has enjoyed the wide variety of viewpoints. Most don't stick to the point, or take one word and develop it to the *nth* degree.

One of these words was "contemporary." It means "now." But some people insist on interpreting it as something else. Perhaps because they wish to hide behind it. Doesn't "now" also mean "today" and "modern"? And in art, don't we find some of the moderns who were so fundamentally sound that, though they lived and worked in the last century, their works still live in competition with works of living artists. I'll offer a single example in Winslow Homer.

In their day these "moderns" might have been the *avant garde*. They may have been the lunatic fringe of their contemporaries. Perhaps today's lunatic fringe will be tomorrow's moderns. No, not perhaps, but surely, *some* of the lunatic fringe of the 1950's will be so sound their technique will endure.

But we can't deny, among these practitioners of *modernist* (now there's a word) incompetence, there are some who will learn how to make *photographs* which

## the editors corner

are also *pictures* rather than taking refuge behind an "arty" shield to hide their lack of the simple, technical, basic steps needed to produce a photograph first, before calling it a picture. By learning to handle the materials, expression through the photographic art can be more effective. It is as if an artist in oils had never learned to blend his oil and pigments.

A photograph which runs the gamut of three tones on the gray scale, from medium gray to medium gray, when the scene depicted is one which has a greater richness of tone, must have been made by an incompetent artist. And to hide behind his lack of technical knowledge or ability by calling it art to my mind condemns the culprit.

To me a contemporary picture is one made by a present-day camera artist who knows how to use his tools to express an idea, maybe even an original idea. It may smack of the dim past in treatment, it may be daringly experimental, but unless it is well done, I'm tempted to say to hell with it.

In closing this effusion, let me remind you that the opinions expressed are my own and are not the opinion of PSA officially or unofficially. I happen to have the Journal in which to express them. Its columns are open to any member with something to say and the *photographic* proof that he's entitled to differ.—db.

## NATURE DIVISION

### Award of Merit

Floyd Norgaard      George W. Robinson  
★ ★ ★ ★  
H. S. Barsam      Lorena R. Medbery  
J. L. Kenner      Bernard G. Purves  
Floyd A. Lewis      Morton Strauss  
★ ★ ★  
Sherry Ballard      R. L. Logson, Jr.  
Barrie H. Bieler      L. M. Parker  
Bosworth Lemere      Lee Walp  
★ ★  
Dorothy D. Brown      Edwin C. Park  
Ruth Davison      Henry N. Ruttan  
Agnes M. Holst      Mary T. Scott  
Pearl Johnson      Kenneth H. Smith  
Peggy Jordan      Winifred VanSickle  
John D. Lampart      D. E. Williams  
Bertram Leadbeater      James H. Willson  
★  
Owen C. Berg      Lothar Gnittke  
John Bibel      Anne M. Hatcher  
J. M. Bigelow      John L. Krell  
Kenneth F. Blackie      Fred A. Loeffel  
Robert G. Byrne, Jr.      Betty Randall  
Lelia G. Davis      Lothar A. Smith  
Ruth Fields      Lawrence D. Townsend  
Grace I. Gish      William H. Trent  
Hanna Gnittke      Otto W. Wehrle



# Exhibitions & Competitions

## Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

## PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Fictorial Division. See other listings on this page for approval of other sections.

[For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.]

**Sacramento (M.C.)** Closes July 24. Exhibited Sept. 5-13 at California State Fair, Data: North American Photographic Exhibit, PO Box 3036, Sacramento, Calif.

**Nanaimo (M.C.)** Closes July 31. Exhibited Aug. 10-16. Data: Stanley C. Dakin, ARPS, P. O. Box 103, Nanaimo, British Columbia, Canada.

**Witwatersrand (M.C.)** Closes July 31. Exhibited in September. Data: Witwatersrand Salon, P. O. Box 2285, Johannesburg, South Africa.

**Yolo County (M.C.)** Fee \$2.00. Closes July 31. Exhibited at Yolo County Fair Aug. 13-16; University of California, Davis, Aug. 24; Crocker Art Gallery, Sacramento, Aug. 26-Sept. 9. Data: Warren Westgate, P. O. Box 492, Davis, California.

**Detroit (M.C.)** Closes August 18. Exhibited Aug. 29-Sept. 2. Data: Amos De Hosse, 16751 Bramell, Detroit 19, Michigan.

**Royal (M.C.)** Closes August 7. Exhibited Sept. 19-October 24. Data: L. C. Hallett, Secty., Royal Photographic Society, 16 Princes Gate, London SW7, England.

**Penang (M.C.)** Closes August 10. Exhibited Sept. 12-20 at Hin Co. Showrooms, Data: Ooi Thy Seng, Secty., 84 Church St., Penang, Malaya.

**Budapest (M.C.)** No entry fee. Closes August 15. Exhibited Budapest Oct.-Nov.; Pecs, December. Data: Magyar Fotomuveszek Szovetsege, Postafok 166, Budapest 4, Hungary.

**Niteroi (M.C.)** No entry fee. No entry form required. Closes August 15. Exhibited Oct. 20-31. Prints to: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

**Los Angeles County (M.C.)** Closes August 26. Exhibited at Fair Sept. 18-Oct. 4. Data: Photography Dept., Los Angeles County Fair Assn., Pomona, California.

**Oregon State Fair (M.C.)** Fee \$2.00. Closes Aug. 22. Exhibited Sept. 5-12. Data: A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon.

**Amsterdam (Focus) (M.C.)** Closes August 31. Exhibited Oct. 17-Nov. 1 at Art Gallery of The Printers Assn. Data: International Focus Salon, Koninkgen Wilhelminalaan 16, Haarlem, Holland.

**Zaragoza (M.C.)** Closes Sept. 1. Exhibited in October. Data: Secty., Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain.

**PSA (M.C.)** Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Puyallup (M.C.)** Closes Sept. 3. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

**Ghent (M.C.)** Closes Sept. 6. Exhibited Oct. 25-Nov. 8. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

**Yakima (M.C.)** Fee \$2.00. Closes September 10. Exhibited at Central Washington Fair Sept. 30-October 4. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Washington.

## Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

**Albuquerque (M)** Closes September 12. Exhibited Sept. 26-Oct. 4. Data: Robert W. Hall, 1804 June St., NE, Albuquerque, New Mexico.

**Cavalcade (M.C.)** Closes Sept. 15. Exhibited October 12-26 at Gates Gallery, Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

**Helsinki (M)** Closes Sept. 15. Exhibited Oct. 24-31. Data: Pauli Oulasvirta, Lonnrotinkatu 4 C 2, Helsinki, Finland.

**Bath (M)** Closes Sept. 19. Exhibited Oct. 7-24 at Victoria Art Gallery, Data: S. J. Woodman, 1A Bannerdown Road, Bathaston, Bath, Somerset, England.

**P.S.S.A. (M)** Closes September 18. Exhibited at P.S.S.A. 6th Photographic Congress, Vereeniging, October 10-24. Data: Salon Secty., P. O. Box 311, Vereeniging, South Africa.

**Fresno (M)** Closes Sept. 21. Exhibited Oct. 8-18. Data: Elmer Lew, AFSA, ARPS, 1915 Tulare St., Fresno, California.

**Memphis (M.C.)** Fee \$2.00. Closes Sept. 30. Exhibited Oct. 10-31 at Brooks Memorial Art Gallery, Data: Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

**Shreveport (M)** Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair, Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

**Arizona (M.C.)** Fee \$2.00. Closes Oct. 7. Exhibited Oct. 31-Nov. 11 at Arizona State Fair, Data: Dept. "S," Photography, Arizona State Fair, Phoenix, Arizona.

**Mexico (M)** Fee \$2.00. Closes Oct. 8. Exhibited Nov. 12-26. Data: Club Fotografico de Mexico, Av. San Juan de Letran 60, ler Piso, Mexico 1, D. F., Mexico.

**Roston (M.C.)** Fee \$2.00. Closes Oct. 10. Exhibited Nov. 1-8. Data: Henry I. Soron, 110 Paul Revere Road, Arlington 74, Mass.

**Hong Kong (M.C.)** Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5; Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

**Chicago (M)** Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secty., 3314 Central Street, Evanston, Illinois.

**Cuba (M.C.)** Fee \$2.00. Closes Nov. 14. Exhibited Dec. 1-31. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

**Charbourg (M)** Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erba, 10 rue du Commerce, Cherbourg (Manche), France.

**Warrnambool (M.C.)** Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery, Data: Salon Secty., Warrnambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

## Other Salons

**Amparo (M.C.)** Closes July 31. Exhibited Sept. 7-20. Data: Cine Foto Clube de Amparo, Caixa Postal 13, Amparo, Est. S. Paulo, Brazil.

**Johannesburg Youth (M)** (Limited to photographers under age of 30 years.) Closes July 31. Exhibited in Stellenbosch, Johannesburg, Pretoria, Cape Town, Grahamstown and Pietermaritzburg. Data: Salon Secty., 7 Latsky St., Stellenbosch, South Africa.

**Salon of the Oranges (M.C.)** (Limited to photography of the fruit, the Orange, in all its aspects.) Entry fee 3 cents USA per print, no limit on number of prints permitted. Closes July 31. Exhibited Sept. 6-20. Data: Primer Salon Fotografico Internacional de la Naranja, Apartado 46, Burriana, Spain.

**San Adrian de Besos (M.C.)** Closes July 31. Exhibited Sept. 3-13. Data: Salon Secty., Agrupacion Fotografica San Juan Bautista, Apartado de Correos 18, San Adrian de Besos, (Barcelona), Spain.

**London (M.C.)** Closes August 6. Exhibited Sept. 5-Oct. 3. Data: Salon Secty., London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

**Cuyahoga County (M.C.)** Fee \$2.00. Closes Aug. 14. Exhibited Aug. 17-23 at Fair, Data: Mary-Jane Matheson, 12317 McGowan Ave., Cleveland 35, Ohio.

**Trento (M)** (Limited to mountain photography) Closes Aug. 20. Exhibited Sept. 26-Oct. 12. Data: Societa Alpiniisti Tridentini, P. O. Box 205, Trento, Italy.

**Dum-Dum (M.C.)** Closes August 31. Exhibited Oct. 4-11. Data: Photographic Assn. of Dum-Dum, 467-40 Jessore Road, Calcutta 28, India.

**Moenchengladbach (M.C.)** No entry fee. Closes Sept. 1. Exhibited Oct. 7-25. Data: Gunter Feiter, Secty., 21 Arminiusstrasse, Moenchengladbach, West Germany.

**Hongkong Students (M)** Fee 50 cents. (Limited to students only) Closes Sept. 7. Exhibited Oct. 5-10 at University of Hongkong, Data: Mr. Ng. Shiu-Keen, The Photographic Society, University of Hongkong, Hongkong.

**Denmark Color Print (C)** Fee \$2.00. Eight prints permitted. Closes Oct. 1. Exhibited Nov. 29-Dec. 13 at Charlotteberg Art Gallery, Data: Aage Remfeldt, Havdrup, Denmark.

## Color Slides

Approved for color slide section only.

[For listing and approval send data to Adolph Kohner, West Main St., Amenia, N. Y.] Entry fee \$1, unless otherwise specified.

**Pesaro: Aug. 15-18, deadline July 31.** Forms: Renato Benoffi, Ente Turismo Via Branca N. 54, Pesaro, Italy.

**Beaver State: Sept. 5-12, deadline Aug. 2.** Forms: M. Craig Carver, Oregon State Fair, P. O. Box 671, Salem, Oregon.

**Yolo: Aug. 13-26, deadline Aug. 3.** Forms: Warren Westgate, P. O. Box 492 Davis, Calif.

**North American: Sept. 9-13, deadline Aug. 6.** Forms: Grant Duggins, Box 2036, Sacramento 9, Calif.

**Wisconsin State Fair: Aug. 20-30, deadline Aug. 12.** Forms: James A. Schwalback, University of Wisconsin, Madison 6, Wisc.

**Detroit: Aug. 29-Sept. 27, deadline Aug. 18.** Forms: Amos De Hosse, 16751 Bramell Ave., Detroit 19, Mich. 2 1/4 x 2 1/4 slides accepted.

**Los Angeles County Fair: Sept. 10-12, deadline Aug. 26.** Forms: Los Angeles County Fair Assn., Pomona, Calif.

**PSA, Louisville: Oct. 6-10, deadline Sept. 5.** Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. 2 1/4 x 2 1/4 up to 4 x 5 slides accepted. Entry fee \$1.25.

**Cavalcade: Oct. 12-14, deadline Sept. 8.** Forms: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

**Laurel: Oct. 6-10, deadline Sept. 13.** Forms: A. E. Breland, 815 12th St., Laurel, Miss.

**Luxembourg: Oct. 6-19, deadline Sept. 14.** Forms: Rene Jentgen, 50 Rue de Blochausen, Luxembourg, Grand-Duchy.

**Fresno: Oct. 8-18, deadline Sept. 19.** Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

**Salt Lake City: Oct. 6-8, deadline Sept. 24.** Forms: Miss Nelle Teter, P. O. Box 1473, Salt Lake City, Utah.

**Magic Empire: Oct. 19-20, deadline Sept. 26.** Forms: Miss Ruth Canaday, AFSA, Box 871, Tulsa, 2, Okla.

**Louisiana State Fair: Oct. 24-Nov. 1, deadline Sept. 30.** Forms: Robert B. Dial, 3417 Sunset Drive, Shreveport, La.

**Memphis: Oct. 10-31, deadline Sept. 30.** Forms: Carol C. Turner, M.D. FPSA, 407 Greenway Rd., Memphis, Tenn.

**Chicago: Oct. 24-Nov. 1, deadline Oct. 5.** Forms: Jerome J. Wielgus, 6253 N. Naper Ave., Chicago 31, Ill.

**Pittsburgh All Color: Oct. 31-Nov. 15, deadline Oct. 14.** Forms: T. C. Wetherby, 116 Ave., "L" Pittsburgh 21, Pa.

**Boston: Nov. 1-8, deadline Oct. 17.** Forms: Miss Ruth Aronson, 153 Highland St., Roxbury, Mass. 2 1/4 x 2 1/4 slides accepted.

**Westchester: Nov. 16-20, deadline Oct. 21.** Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

**Mississippi Valley: Nov. 17-24, deadline Nov. 2.** Forms: Miss Jane Shaffer, AFSA, 5466 Clemens Ave., St. Louis 12, Mo.

**Hong Kong: Nov. 30-Dec. 11, deadline Nov. 8.** Forms: Manly Chin, ARPS, The Photographic Soc. of Hong Kong, 217 Prince's Bldg., Hong Kong, China.

**Cuba: Dec. 5-19, deadline Nov. 14.** Forms: Abelardo Rodriguez, Club Fotografico De Cuba, O'Reilly 366 altos, por Compostela, Havana, Cuba. 2 1/4 x 2 1/4 up to 3 1/4 x 4 1/4 slides accepted.

**Warrnambool: Jan. 10-22, deadline Dec. 19.** Forms: John A. Welsh, 74 Liebig St., Warrnambool, Victoria, Australia.

## Color Prints

Entry fee \$2.00 unless otherwise specified.

**Detroit: Aug. 16-30, deadline Aug. 3.** Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich.

**PSA: Oct. 6-10, deadline Sept. 5.** Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. Entry fee \$2.00.

**Pittsburgh All Color: Oct. 31-Nov. 15, deadline Sept. 14.** Forms: T. C. Wetherby, 116 Ave., "L" Pittsburgh 21, Pa.

**Memphis: Oct. 10-31, deadline Sept. 30.** Forms: Carol C. Turner, M.D. FPSA, 407 Greenway Road, Memphis, Tenn.

## Exhibitions & Competitions

### Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

**Detroit**, Aug. 16-30, deadline Aug. 3. Prints and slides. Forms: Amos DeHose, 16751 Bramell, Detroit 19, Mich.

**Merced**, Aug. 11-Sep. 13, deadline Aug. 6. Prints and slides. Forms: G. W. Robinson, PO Box 10, Merced, Calif.

**Pomona**, Sep. 18-Oct. 4, deadline Aug. 26. Prints and slides. Forms: Nature chairman, Los Angeles Co. Fair Assn., Pomona, Calif.

**PSA**, Oct. 6-10, deadline Sep. 5. Prints and slides. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky.

**Salt Lake City**, Oct. 6-8, deadline Sep. 24. Slides. Forms: Nelle Teter, PO Box 1473, Salt Lake City, Utah.

**Buffalo**, Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

**Westchester**, November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

**Worcestershire**, Nov. 11-25, deadline Oct. 21. Slides. Forms: E. Finch, 16 Westminster Ave., Ronswood, Worcester, England.

**Audubon**, Oct. 31-Dec. 3, deadline prints Oct. 19, slides Oct. 26. Forms: John Walsh, 41 Livingstone Ave., Beverly, Mass.

**Mississippi Valley**, Nov. 17-24, deadline Nov. 2. Slides. Forms: Jane Shaffer, 5466 Clemens Av., St. Louis 12, Mo.

### Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

**Hollywood**, Closes July 17. 4 slides \$1.25. Forms: Duane M. Smith, 7866 Seville Ave., Huntington Park, Calif.

**Detroit**, Closes August 3. 4 slides \$1. Forms: Amos DeHose, 16751 Bramell, Detroit 19, Michigan.

**Royal**, Closes August 7. 6 slides \$1, plus postage. Forms: The Royal Photographic Society, 16 Princess Gate, London SW.7, England.

**PSA**, Closes Sept. 5. 4 slides \$1 plus postage. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Lighthouse**, Closes Sept. 23. 4 slides \$1.25. Forms: Dorothea Van Westrienen, 7139 Bennett Avenue, Chicago 49, Illinois.

**Pittsburgh**, Closes Oct. 14. 4 slides \$1 plus postage. Forms: T. C. Wetherby, 116 Avenue "L", Pittsburgh 12, Pennsylvania.

### PSA Competitions

**International Club Print Competition**—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

### Contests

**Gaines**: \$500 first prize B&W, \$600 color print of doggy subject. Closing date Sept. 11. Rules from Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

**Bermuda**: 90 prizes total value \$2500 for b&w or color pix taken between April 1 and end of Sept. Categories: Life Studies, Activities or spot news, Scenic, Animal or wild life. Special monthly prizes for pictures with a historical theme, 350th anniversary. Prizes are cash and photo equipment. Bermuda daily, The Royal Gazette, Hamilton, is sponsor.

**Brookfield Zoo**: Prints and slides of any wild animal taken in any zoo in the world. Prints 8 x 10 or larger, mounted 16 x 20 vertically; foreign prints unmounted. Slides from 2 x 2 to 3 1/2 x 4 1/4. Prizes: \$50, \$25, \$10, 30 H.M. of \$5 each in each class. Forms: Chicago Zoological Park, Brookfield, Ill. Closing date Sept. 19; exhibition during October.

**Marshall's Coloring**: Top prize two-week flying trip to South America, merchandise prizes. Colored prints using Marshall's oil colors or pencils. Entry blanks at photo dealers. Closes Sept. 30.

## COLOR DIVISION

### Star Ratings

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Leonard Gordon John H. Wilke  
Lenore B. Hayes Ing. Jose Lorenzo Zakany

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Gerson D. Bender Edmund V. Mayer  
Bertha Koch W. E. Sturm  
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Jesse M. Cleveland, Jr. Frank Priore  
Elbert R. Copenhaver Frank R. Roark  
W. Aubrey Crich Clara P. Sibley

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Richard E. Krell Joseph Milton Steele  
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Leona Piety M. Edward Wilmoth, M.D.

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Harold F. Hawkins Clayton D. Sands  
June Hughes Stanley M. West  
Robert W. Larrabee Albert Wignot  
R. L. Logsdon, Jr. Virginia Williamson

## PSA Services Directory

(Corrected to June 15, 1959)

### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

**PSA Journal**—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

**Color Division Bulletin**—E. A. Tucker, 3623 Carter Ave., St. Louis 7, Mo.

**Motion Picture News Bulletin**—George Merr, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

**P-J Bulletin**—Dick Harris, Box 118, Missoula, Mont.

**Pictorial Division Bulletin**—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

**Stereogram**—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

**PS&T**—Ira B. Current, FPSA, 28 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

### Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

### Aids and Standards

**Color**—Adolph Kohnert, W. Main St., Amenia, N. Y.

**Nature**—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

**Pictorial**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Stereo**—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

### Master Mailing List

**Color**—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial**—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

### Who's Who

**Color**—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

**Pictorial**—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

### Services to Individuals

#### PSA Services

**Chapters**—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**Travel**—Tom Firth, FPSA, Trappe, Md.

**Travel Aides**—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

### Division Services

#### Color Division

**CD Membership Slide**—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

**Exhibition Slide Sets and Travel Slide Sets**—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

**Star Ratings (Color Prints)**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Slide Circuits**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

**Slide Study Groups**—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

**Instruction Slide Sets**—See listing under Exhibition Slide Sets.

**Color Print Competition**—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.

**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.

**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**Hand Colored Print Circuit**—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

(Continued on following page)



# PSA Services Directory

(Continued from preceding page)

## INDIVIDUALS

### Division Services

#### Color Division

**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.  
**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.  
**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.  
**Portrait Competition**—John Sherman, APSA, 563 Mobil Oil Bldg., Minneapolis 2, Minn.  
**Ende Slide Sequence**—Mrs. Ina Lank, 1900 Mantle Ave., San Pedro, Calif.  
**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.  
**Slide Evaluation Service**—Jack Lowe, 403 Montgomery St., Marietta, O.  
**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 42, Calif.

#### Motion Picture Division

**Annual Film Competition**—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.  
**Film Library**—John J. Lloyd, 335 Colorado Pl., Long Beach 14, Calif.  
**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, 1152 Hethfield Ave., Westfield, N. J.  
**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.  
**Technical Information**—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

#### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

## CLUBS

### PSA Services

#### For Clubs

**Camera Clubs**—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.  
**Club Bulletin Advisory Service**—Henry W. Barker, FPSA, 382 Hope St., Glenbrook, Conn.  
**National Lectures**—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.  
**Recorded Lectures**—Chas. L. Martin, Rte. 3, Box 778, Excelsior, Minn.  
**Taps**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.  
**International Exchange Exhibits**—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2364—5th Ave., San Diego 1, Cal.

### Division Services

#### Color Division

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.  
**Exhibition Slide Sets**—East: Frederic B. Shaw, APSA, 2410 Tratman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)  
**Slide Set Directory**—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.  
**Color Slide Circuits**—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConneville, Ohio.  
**Print Sets**—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.  
**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.  
**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.  
**Star Ratings**—Dr. Gordon B. White, APSA, 229 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.  
**Slide Competition**—Dr. B. J. Kaaton, APSA, 410 Blake Road, New Britain, Conn.  
**Slide Study Circuits**—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.  
**Print Study Circuits**—Le Roi Russel, 343 Shasta, Prescott, Arizona.

**Technical Information Service**—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.  
**Commenting Service for Newer Workers**—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.  
**Permanent Slide Collection**—John E. Walsh, 41 Livingstone Ave., Beverly, Mass.  
**Permanent Print Collection**—Dr. Grant W. Haist, APSA, 166 Valley Crest Road, Rochester 16, N. Y.

#### Photo Journalism Division

**Journalism Circuits**—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.  
**Critiques**—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

#### Pictorial Division

**PD Information Desk**—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.  
**American Portfolios**—Mrs. Barbara M. Slegger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.  
**International Portfolios**—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.  
**Canadian Portfolios**—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.  
**Color Print Activities**—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.  
**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.  
**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**National Club Slide Competition**—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 36, Calif.  
**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.  
**Pictorial Chicago Project**—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.  
**Judging Service**—Mrs. Pauline Bodle, 39 Spring Brook Road, Morristown, N. J.  
**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.  
**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

#### Motion Picture Division

**Film Library**—John J. Lloyd, 335 Colorado Pl., Long Beach 14, Calif.  
**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

#### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.  
**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConneville, Ohio.  
**Print Sets**—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.  
**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.  
**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.  
**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.  
**National Club Slide Competition**—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

**Portfolio Clubs**—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.  
**Picture of the Month**—Miss Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
**Award of Merit (Star Ratings)**—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.  
**Personalized Print Analysis**—Paul Yarrows, 17315 Fairfield Ave., Detroit 21, Mich.  
**Salon Workshop**—John T. Caldwell, Jr., P. O. Box 4652, Fondren Sta., Jackson, Miss.  
**Salon Labels (Enclose 3c stamp)**—Mrs. Lilian Ettlinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.  
**PD Membership Information**—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.  
**PD Service Awards**—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

#### Stereo Division

**Newcomer's Committee**—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.  
**Personalized Slide Analysis**—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.  
**Individual Slide Competition**—Mrs. Elyga Wenger, 6525 Stafford Ave., Apt. E, Huntingdon Park, Calif.  
**Slide Circuits**—Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
**Slides for Veterans**—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.  
**Slides for Handicapped Children**—Harry McGillcuddy, 116 Truesdale St., Rochester 13, N. Y.  
**Star Ratings**—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.  
**SD Membership Information**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.  
**SD Membership Slide**—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.  
**Ende Slide Sequence**—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.  
**Subject Slide Sets**—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.  
**International Circuits**—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

#### Techniques Division

**Photographic Information**—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.  
**Traveling Exhibits**—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

#### Pictorial Division

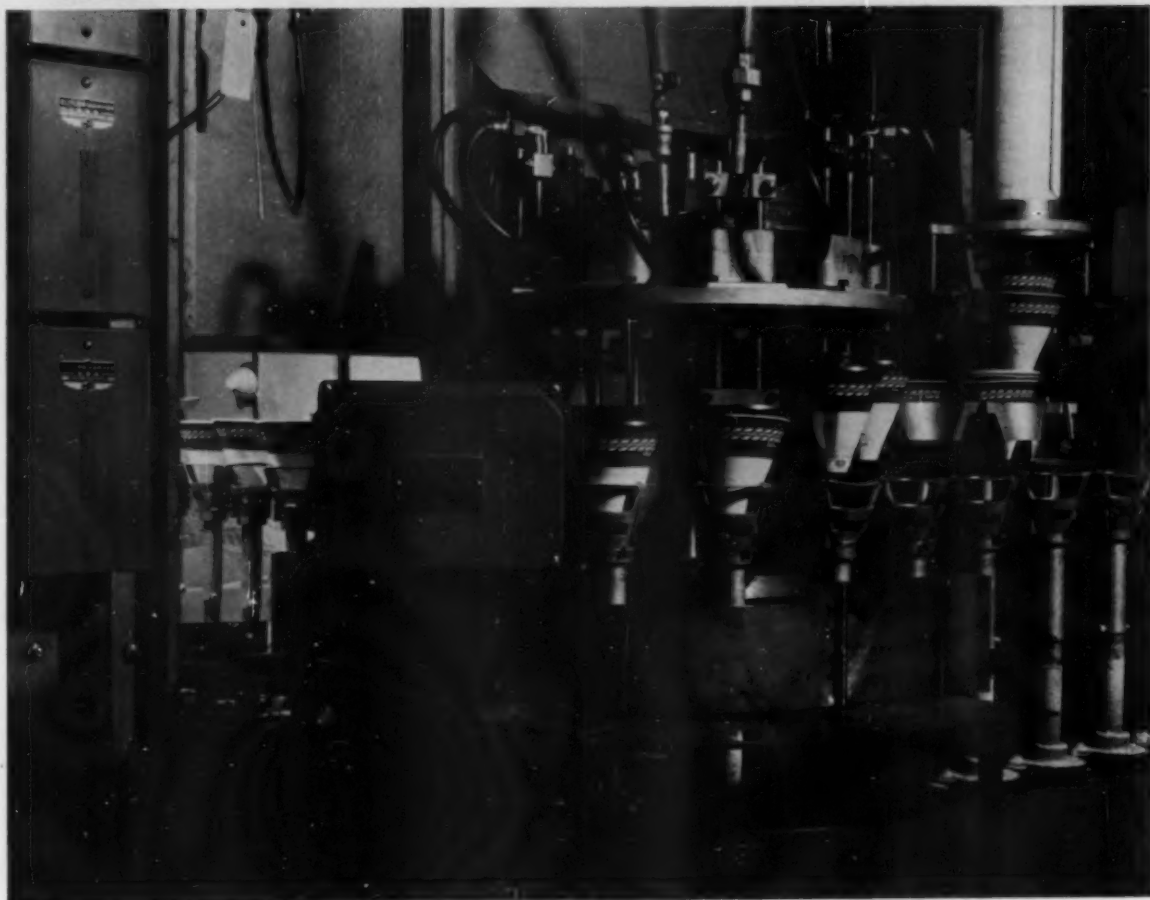
**American Exhibits**—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Blvd., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.  
**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.  
**Print Exchange List**—E. G. Rutherford, 1505 College Ave., Racine, Wis.  
**Club Print Judging Service**—Don E. Haasch, 3005 Teton St., Boise, Idaho.  
**International Club Print Competition**—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.  
**Portfolio of Portfolios**—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.  
**Salon Practices**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.  
**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.  
**Color Print Activities**—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.  
**Club Services**—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.  
**National Club Stereo Competition**—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.  
**Club Slide Circuits**—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario.  
**Local Programs**—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
**Traveling Salon**—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.  
**Subject Slide Sets**—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.



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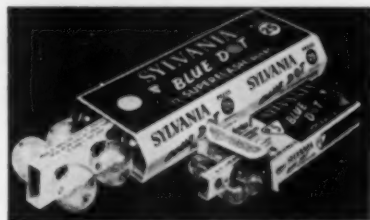
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